

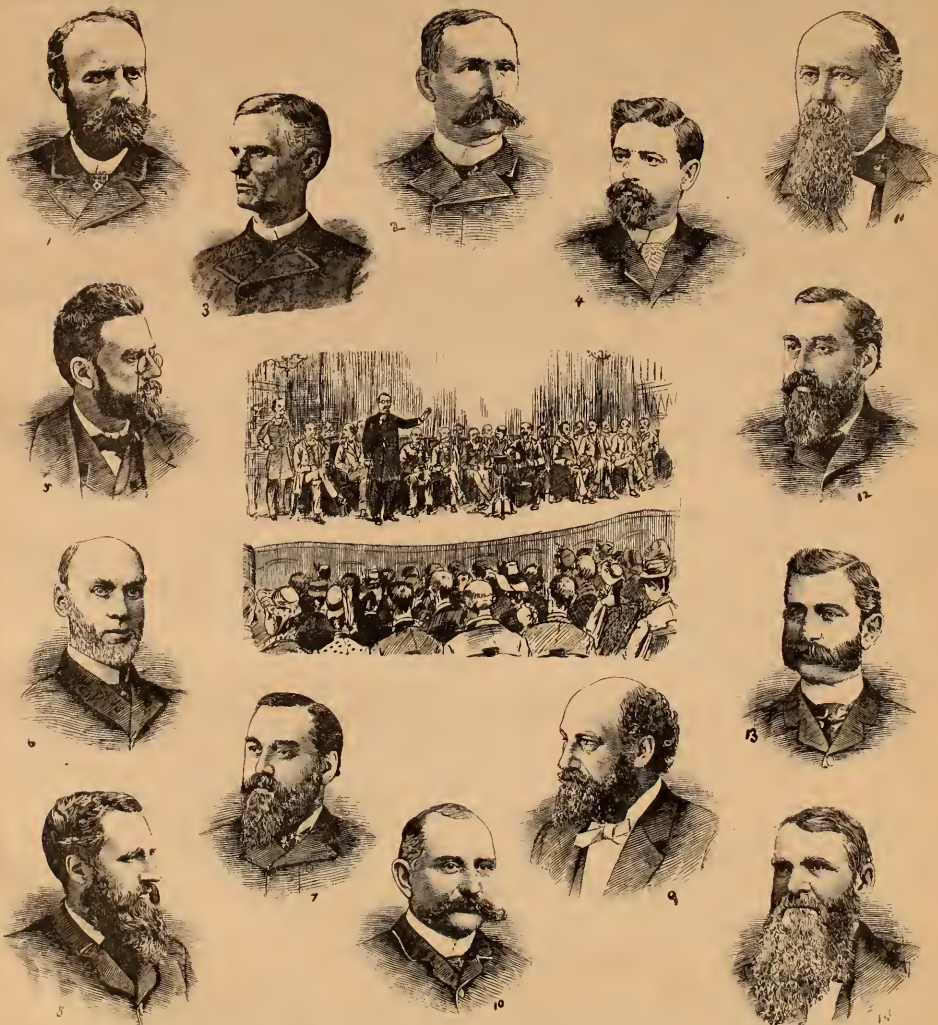


NITSCHKE BROS.
PRINTERS, BOSTON.
Blank Book Manufacturers.
107 N. BOSTON AND RIVERS.
COLUMBUS D

THE G. A. GASKELL CO., PUBLISHERS.

CHICAGO AND NEW YORK, AUGUST, 1886.

VOL. VIII.—No. 6



SOME PROMINENT MEMBERS OF THE BUSINESS EDUCATORS' ASSOCIATION.

(FROM PHOTOGRAPHS BY SARONY, CONANT, PACH, VAIL, AND OTHERS.)

1. J. L. WILLIAMS, Business University, Rochester, N. Y.
2. A. J. RIDER, Business College, Trenton, N. J.
3. R. S. PACKARD, Business College, New York City.
4. T. R. STOWELL, Business College, Providence, R. I.
5. G. W. BROWN, Jacksonville, Ill.

6. RICHARD NELSON, Cincinnati, O.
7. H. A. SPENCER, Business College, New York City.
8. L. E. GARDNER, Sec'y Kentman College, Poughkeepsie, N. Y.
9. B. C. SPENCER, Business College, Milwaukee, Wis.
10. W. H. SAHLER, Business College, Baltimore, Md.

11. L. A. GRAY, Portland, Maine.
12. H. C. SPENCER, Washington, D. C.
13. R. E. GALLAGHER, Hamilton, Canada.
14. EPHRAIM SMITH, Commerce College, Lexington, Ky.

Centre. The Meeting at Channing Hall.

pen to come into their heads. Naturally enough most of them chose that which was uppermost and discouraged about themselves. Some of the remarks are printed below.

AT THE THIRD QUARTER MEETING.

At Tuesday's session Mr. Hinman of Worcester gave his views upon "Class Instruction in Penmanship." Mr. Lansley wanted to know what reply a teacher should make to the questions, "Don't you think writing is a gift? Do you think you can make a good writer of anybody? Do you think you can teach me to write?"

Mr. Hinman hardly thought that every one could learn to write elegantly; but there were very few in his opinion who could not learn to write with accuracy and speed sufficient to answer all purposes of business. That all caught the artistic idea, and that the different influences are born equally in all persons, he did not believe.

Mr. Goldsmith of Atlanta was of the opinion that intellectually played an important part in learning to write, and unless a person has that medium he cannot learn to write. He once had a pupil who worked hard for six months, had a good deal of the attention paid to him, and was not so better at the end of that time than at the start. That result, however, might have been the fault of the teacher.

A paper by Mr. Spencer of Milwaukee on the ethics of business was well received by the convention. Mr. Brown improved the opportunity to brew another discussion, and Mr. Andrews gave an illustrated lecture on disputed handwriting.

Mr. Adams, a "Looker on in Venice," indulged in a talk to the Educators about the methods of putting before young men on their entrance to business life some principles of political economy. After hearing from Mr. McGowan and others in similar strain, the session adjourned.

THE HOME STRETCH.

Wednesday, the 14th, was the day for gathering up the bag ends and packing the grip-packs for the home-bound. The meeting was held at the Seamen's College. The penman's section hastily dispatched their business, and the Association resolved itself into an experience meeting. Members were asked to point out the features of their schools to which they attached most importance, also the greatest difficulties they had to encounter. The speakers were limited to five minute rounds. The Educators who stuck to the text are reported in brief further down.

Nothing remained but to name officers for the ensuing year. Mr. Milwaukee Spencer humorously announced that he had prepared "a plate," and it went through with a whiz.

These were the favored ones:
President—Mr. Sadler of Baltimore. Vice-Presidents—Messrs. Gallagher of Hamilton, Ontario, and Gardiner, of Poughkeepsie, N.Y., Packard of New York. Secretary and Treasurer—Mr. Osborn of Rochester. Executive Committee—Messrs. Spencer of Milwaukee, Chalmers of Brown of Jacksonville, and Williams of Rochester.

The Educators accepted the invitation of Mr. R. C. Spencer to hold its next session at Milwaukee, at the call of the Executive Committee, kept their seats long enough to enjoy a capital little talk by President Sadler, and adjourned *sine die*. They said more work probably than at any former session, and had more fun while they were doing it.

Penmanship

VIEWS OF DIVERS EDUCATORS ON MATTERS CHIROGRAPHIC.

Clark, Erie, Pa.—"I always begin with the whole arm movement; no finger movement. I keep the pupil working diligently on the whole arm movement until he comes and says, 'I wish I didn't have to get up so much whole arm movement.' I say, 'Very well, sir,' and then I direct him to the pen. I show him the slant and slanted of the whole arm movement, and then say to him, 'If you can carry that movement by allowing your arm to rest on the table, do so.' Allowing the arm to fall, he drops into the other movement with surprising ease. * * * I believe we can have good, plain business handwriting,—can teach each student so as to draw out his individuality. I have no patience with writing that teaches set forms only."

He, C. Spencer, Washington, D. C.—"In teaching writing, correct form should be aimed at. There should be something definite about what you teach, and I believe that this can be observed and at the same time great skill and freedom be inculcated in writing. I recollect my father used to have a stage when he led the corrective stage. First, there would be the movement stage for drill, then the principles would come in applied to the correct form, and finally the application of the correct forms made according to principle. These stages he managed to introduce into almost every writing lesson."

Collis, Knoxville, Ky.—"I drill my students in the movement exercises without a pen—lateral, oval, etc., then with the pen. After that I let them make the small letters, i, u, w and so on. I have no separate wrist movement. I do not teach ornamental writing to my business students, though I do teach it somewhat at home."

Rothman, Omaha, Neb.—"The worst thing I have to contend with is the finger movement. I think it very objectionable, and this is what I have to say. In teaching writing, I find it is just as natural for a schoolboy or girl to take to the finger movement as for ducks to take to water. It is the first thing they learn, and the trouble is when we teach any movement that they are going to have to fight the very thing they have learned."

Hinman, Worcester, Mass.—"I have gone beyond the simple movement of the wrist, the forearm, backarm, even to the feet. I believe muscular effort in good penmanship is required all over the body. * * * Even in your finger movement, if you will put your hand upon the shoulder, you will feel a certain amount of action of the upper arm. So if you use the whole arm movement you will find the muscles of the chest to be in operation. Purely forearm movement I do not believe in. We think we act simply with the forearm, but we are really employing part of the shoulder and breast muscles. One of the best teachers I ever knew—and know to-day—used to go through a couple of muscular studies before he wrote a capital. Much of his skill as a penman, as well as a teacher, was the result of his firm belief in developing free muscular action before attempting to write well."

H. A. Spencer, New York.—"It is between the lessons you give that the student of penmanship can make your instruction permanent in his mind. When he comes to practice again, he has been thinking of the matter, and has been making more improvement when away than when he was with you. It is through mental digestion that the laws of action become indelibly impressed upon the student. It was an old remark of my father's that those men had only to master their own signatures to become good penmen. I remember he, 'When you write your name with an excellent copy of his signature in his pocket, step around the corner, take it out and examine it frequently. I say that young man will excel as a business writer.' I think there is no issue about writing movements. Men express themselves differently on the subject, they all write with the same arm. Give it to them, and you will, any movement of the body is muscular, and blending the action of the arm, hand and fingers is a requisite in good writing which all strive to attain. Obedience to the laws of position, motion and form will enable practical chirographers to write well at a speed of from thirty to forty words a minute."

Huntner, New York.—"Our students must write rapidly and lightly. How shall we obtain this result? To do so, I find that I have to go to extremes. I think that it is impossible to reach the mean without going to extremes. I give the curve lines; then comes the question of angular turns at top and bottom. People say, 'Your pupil's writing is too much like a pencil.' I say, 'It is too sharp.' Teach them the sharp curves. When they get into business that little turn will take care of itself."

Jones, Bellevue, N. Y.—"As a teacher of penmanship in the public schools, I have desired with all my heart to see good results, but have been successful only in a measure. This, I think, is due to the time given to writing, and in each grade is only fifteen minutes; and when one undertakes to teach penmanship thoroughly in a room where there are from 70 to 100 pupils, and is able to devote only fifteen minutes to each lesson, I think he must, if he gets good results, have had a very much more extended experience than I have had. And these lessons are given only three times a week."

Flotsam and Jetsam.

SUNDAY SENTIMENTS EVOLVED AT THE GOSWOLD-PEASE EXPERIENCE MEETING.

Miller, New York, N. Y.—"The first requisite it seems to me of a good school is a good teacher; and I have aimed to secure teachers of character, teachers who possess great possibilities, and then to give them I lay my success. I have always kept before me one idea, that no matter where I have diverged, I shall be a teacher through life. * * * In connection with my work in school I am also engaged in Sunday school work, being superintendent of a Sunday-school having 300 scholars. I have a fear of my teachers are absolutists from all practical things which may be called immoral. I don't know as smoking can be called immoral, though it may be termed so, as it has an influence on the mind of the young, to imitate the teacher."

Gray, Portland, Me.—"I find there is so much immorality in our schools that although I have aimed not to employ any one who will drink, smoke, or keep late hours, and I feel I have succeeded pretty well; yet I think I shall put in an addition, and in order that we may be up to the standard of other schools of the kind, I shall introduce a short sermon Sunday morning, and a Sabbath-school in the afternoon; and in this manner put in all the time there for the benefit of the students."

Leitch, Elizabeth, N. J.—"I have been broken of my rest and kept awake nights on account of the preparation of these elaborate and purely extemporaneous remarks. There is no doubt that the members of the convention have been filled with the highest anticipations to see me and hear me speak my piece. For instance, you are all here, and I have said, 'I am perfect in but one respect, and that is an extraordinary diffidence.' There is one thing that I have all along prided myself upon. Whenever I address my colleagues, I rise superior to the occasion. I have chosen for my motto the word, 'Gumption.' The word, I suppose, borrowed from the classics, may be divided into two heads: First, *gump*; second, *shun*. If you are a *gump*, people will shun you; and if you have no *gumption*, you will be a *gump*—see? When a delegate to this convention starts from his home, brushes the hay seed from his hair, puts on his Sunday overalls and umbrella, wends his way to Segs Broadway, with the mercury in a Fahrenheit thermometer at 95° in the shade, with 250 pounds of wife on one arm, and 130 pounds of gingerbread tied with a sharp string on the other, he starts skyward with his doubled edged sweetness. On reaching the hall, he is met by a crowd of stars, the afterward delegate reads over the door, 'Take the Elevator,' and a cheery little lady taking the situation, remarks, 'Why didn't you take the elevator?' Shades of Cæsar! That I should have been born without *gumption*! Ladies and gentlemen, the first time and the last time I came, I walked."

Roberts, Idaho, Mo.—"I established my school three years ago at Sedalia, Mo., the home of the James brothers, where whiskey almost runs through the streets. I am a firm believer in good discipline. The very best discipline is that which is free from demerolism, and any school that is run without discipline is a miserable failure. * * * Our rules are that no pupil shall enter a saloon. We have the sons of saloon-keepers, and they think us for this rule. We claim that nothing can be taught successfully that cannot be taught by example; and, I repeat, I employ no teacher who smokes, drinks, uses profane language, or is in any way immoral. Every year I expect to teach a better school than the year before."

Osborn, Rochester, N. Y.—"It is my experience, and I am sure it is the experience of

others, that I have improved each year by contact with fellow teachers; that I get inspiration for better work. The man who comes to these meetings and does not get inspiration, is not the right kind of a man to be a member of the Business Educators' Association of America."

Schoolroom Experience.

DIFFERENT HOBBIES OF DIFFERENT EDUCATORS—DIFFICULTIES ENCOUNTERED.

Bartholomew, New York.—"The peculiar feature of my school is that I teach the stenograph and it only. The chief difficulty that I have to contend with is getting students. There is another difficulty, however, I suppose, which has to do with the student and teaching, have to contend with. That is, having applicants appreciate the fact that general information and education in other matters, other than the mere use of or ability to write shorthand, is very necessary. The greatest drawback with me is that students do not seem to pay enough attention to what they read and hear. Now I think that nearly all the mistakes that are made by amanuenses and shorthand writers grow out of the fact that they really do not understand the things they are writing. They do not get the meaning fully, and I think it is well for us to try to impress upon the mind of our student the fact that they must understand the meaning of what they are called upon to write; else they cannot possibly do accurate work."

Packard, New York.—"I think the difficulties I have had with my students have been more in the way of their discovering themselves, of their finding that they have a mind, and of knowing how to use that mind. Students are naturally dull, and they come to us with the record of dullness. The first thing we do to a boy, and the thing we attach most importance to, is to wind him up and set him going. Let him feel that he can really do something. Now I have an exercise in the morning for that express purpose. If a boy can whistle better than any other boy, I want him to whistle. I want him to know that in some one thing he is better than any other boy. If he is dull in one direction, and he finds that he can really do something good; it gives him encouragement, and we start out from that. I find also, that young men have this trouble of expressing themselves. The first thing a boy says is, 'I know what it is, but I don't know how to express it.' Now, that is true; he knows something, but does not know how to express it. He often has an idea of something that has never formulated itself in language. I want a boy to know; I want a boy to say just exactly what is in his mind, and he will be so sorry when he cannot say it. I want him to know that he will struggle until he gets the expression. It is not merely teaching him, but it is showing him the necessity, when he has got the use of his tongue, of having something behind it, of having something to say; and at once he sees the importance of reading up, of getting something into his mind that is worth expressing. I find that the best way to reading by showing them their ignorance when they stand upon their feet, making them so ashamed of themselves that they never will be caught in that way again. I have done more work in that direction than I have in all others."

Spencer, Washington, D. C.—"This feature of students, getting knowledge from the libraries at home, from their observations on the streets, from conversations with their friends, and going into the schoolroom and rising before their fellow students and expressing it, is one of the most important exercises connected with education."

Gunter, Poughkeepsie, N. Y.—"I do not know that there are any features of our schools which may be considered peculiar features, except three. One is the short term, and I attach great consequence to that; another is our system of public and private entertainments, and I attach a still greater importance to that; and the third is the moral influence thrown around the young men of our schools by wholesome restrictions, also by a students' prayer meeting, which during ten months of the year meets once a week, and which always carries an attendance of about fifty, and on special occasions has from 150 to 200 students."

Hinman, Worcester, Mass.—"I can think of

but one thing that may be called the leading feature in our school, and that is the making of men out of boys. And I mean men in the fullest sense of the term. I see who will be prized hereafter, and who can make their way in the world by showing good ability in business ways, and good address, all based upon principle. The chief trouble that I have in my school is in watching myself to see that I keep a close eye on the enthusiasm of the pupils as well as teachers. I see who will be the most possible, and that even the smallest and most bashful pupils receive proper attention. They are trained to come up to one ground of complete manhood and self-respect; to be courteous in action, that they may pass into the world well qualified to be received and to succeed as capable, principled men.

Spencer, Louisville, Ky.—If I had a single out one feature of our school as being the most important, I should say arithmetic, simple addition, making out invoices and instructions, and so on. This is somewhat neglected, especially in schools of our class in the South and West. If we have anything that is specially peculiar in our school, it is the presentation, practically, of books. I get just as large a variety of these books as I possibly can from the outside world. I have had a great deal of experience in accounting work, and I give the student everything that I find peculiar.

Stowell, Providence, R. I.—My first difficulty with students is that they come to me I find that they have been in the habit of being governed wholly by circumstances. They go with the leader like a flock of sheep, and my first effort with them, and my effort to the end of the time that I have them, is to teach them to be men, with all that that means; that while they are in a system and controlled by that system, each one individually represents the system itself, and that for the teacher, himself, must emanate all the power and force which controls that system. And whether I am teaching arithmetic, commercial law or bookkeeping, it is to drive home to the student this thought, that he, himself, must make up within his own mind a base to operate upon, and that every movement and every thought must be made to rest upon that base, with that central idea; it is his, and his alone.

Gray, Portland, Me.—I aim to comprehend as nearly as I can the needs that are most important for business education, and give those studies which are in my judgment relatively important, and then I try to instruct accordingly and make my course as nearly as possible a unit as a whole. I try the best I can to make my students thorough, and to be contented with, to make them feel the practical value for their life work; and then when they go out with a firm, thorough purpose, they will do their work honestly and well. My course is, I think, rather long. The difficulty is that the students' purses are not long enough to enable them to take it. Another difficulty is that I cannot get along with all over the State where there are schools, with the same short courses. They do not simply advertise a short course, but proclaim themselves to be the most thorough, the best and the most practical in the world. They say that a student can get through in three and a half months, and they do not want to wait so long. But when the student has got through the course, and is able to stay longer, what does he take? Why, the very same things, apart before him again, and where is the bright young man that is going to stay and take the same course right over again?

Gallagher, Hamilton, Ont.—We give a great deal of attention to the roughness in the English branches, although we have no special English department, and I think that is demanded. I find a business man wants a boy in his office, who is not ignorant of the English branches, one who is able to spell correctly, write plainly, and figure rapidly and accurately. He does not want you to think that he neglects bookkeeping, but we do not give it that attention we did five years ago.

Randall, New York.—I found it necessary early in my career as a teacher of practical branches, to know my students from the start, and I have been much pleased with what has been said by Mr. Rathbun and Mr. Sadler in regard to knowing students. One thought I

would find out what a student knew, the other what he did not know. I think if you find out what he knows, and what he wants to know, you will be likely to learn what to give him with most benefit. I have adopted the plan of learning my students the first day as far as possible.

Osborn, Rochester, N. Y.—The difficulties that I experience in my work are general, not specific. They are difficulties that perhaps we all have to contend with so long as we are in the business of educating. Chief among these are the two concepts which students have of education. Many are apt to take the view that education is an accumulation of facts,—considering the brain a storehouse rather than a laboratory. This is the case with every one, probably, at some period of his being. At the same time, we all come at last to the inevitable conclusion that what others are doing for us in developing the mind that is in us, is insignificant compared with what we can do for ourselves. In our work, especially, students come to us with the impression that we can pour our information into their heads. Most all of our students when they enter school have not passed this stage. I take occasion to tell them that I can do comparatively little for them; that they must not look to teachers as the grand illuminating sun, but as lighthouses in the sea of knowledge, which can help those alone who will help themselves.

Spencer, N. Y.—We business college men stand upon the line between the common schools, the literary schools of the country, and its business masses and industrial interests. We must shake hands with our constituents of both sides of the line.

Winans, Rayford, Ill.—When we first came to the place at which our school is located, business men said to us, "We are afraid of you fellows; every business college man that has been here has bit us"—something I had not been used to. We made it a point to gain the respect of the community by doing business on business principles.

Collins, Knoxville, Tenn.—I cannot say that we have a particular hobby, unless it be to make our students thorough and enable them to enter at once upon the active duties of a business career. When a student places himself under our instruction, we make it his ideal, and we go through the course, and our idea is to discourage him on this point. We try to teach him that thoroughness is the most important consideration.

President Rider, Trenton, N. J.—I can only say "Amen" to what has been said by others as to the advantages of helping students to think, and of teaching them what is going on about them.

Instantaneous Views.

TYPICAL EDUCATORS AS THEY APPEARED THROUGH THE GOGGLES OF THE GAZETTE COMMISSIONER.

If you were to ask any member of the B. E. A. whom he took to be the central figure of the association, I think the reply would be "S. S. Packard"—providing always, Mr. Packard were not the member interrogated. If any student member were to ask the same question, the organization, surely it is, would be glad to give him the answer. It is a question just held he contributed a good deal of time and worry and money to the entertainment of the educators,—more, perhaps, than even they realized. He started out to give them a good time, and he did it. That is characteristic of the man. Mr. Packard is a man of spare build, plain, thin face, a high-cut nose, strong chin and a pair of wonderful blue eyes. His dark, wild, mixed hair, is carefully parted on the side, giving full play to the prominent forehead. He wears no beard. Every feature betokens the man of intense individuality. He knows and sends out beams of light in spite of the obstruction of his beard, and breast and all that, seem to lay bare your very spine. Mr. Packard is an indifferent speaker, but a capital talker. I have never

known a man of more pronounced personality. Talk to him five minutes, and you will be almost certain to take away with you something Packardian.

A man of massive frame, kindly countenance, set off by dark, pointed beard and moustache, hair (what there is of it) of the same shade, small black eyes that couldn't be bribed to look serious. There you have R. C. Spencer of Milwaukee, the eldest of the Spencer brothers. As I see him now, he is leaning over the case of watching with an amused expression Brother Brown, who is having one of his periodical spells. The little tuft of hair on either side of his head struggles up to a point like the ears of a great horned owl. The eyes begin to sparkle and dance. You know something funny is coming, as surely as if you were going to say it yourself. It comes. The eyes nearly close, the lips part suddenly, and a dozen little fissures go skimming from the base of the nose in a dozen different directions.

Here comes a man tiptoeing through the room, careful to disturb no one, but looking for all the world as though he were conscious that all eyes were turned and centered on him. He is rather tall and slight, the small head is squarely set upon the shoulders, the brown whiskers and moustache carefully trimmed, a little shiny spot on the crown of the head, where the hair has become a trifle careless as to its duty. The blue eyes have something of a serious expression, but they light up with a kindly glow as the gentleman nods to a friend. The party described is one of the wheelchairs of the business college world, S. S. Williams, of Rochester.

"WHO IS THAT?" I ask of the gentleman on my right, indicating a fashionably attired gentleman, who is threading his way with great deliberation down the aisle, his hand clasped behind his back, and his body swaying slightly at every step. His pointed face, swarthy as a Spaniard's, is set off by a luxuriant growth of whiskers, English cut, which, with his hair, are lustreously black. A pair of black eyes look patronizingly out through glasses that rest with easy dignity on the bridge of the nose, and the best of the countenance is pervaded with satisfaction with himself. "I don't know him," comes the quick reply; "probably the owner of the premises; certainly not below the rank of a stock broker." At first sight it is perhaps natural for one to take away such impressions of H. C. Clark, Erie, Pa.

JUST IN FRONT OF me, with his eyes riveted on Mr. Nelson, who is elucidating something about business practice in a large man, with broad shoulders, large chest, and a generally plump anatomy. If hair and the long moustache that sports itself on his lip are about four parts black and one of white. That he is a man who knows his own mind, and knowing it, will put all the machinery of an extraordinary energy into motion to carry his point, and to establish it, is a matter of course. If you should happen to look into those sharp black eyes when they were lighted with passion—as I happened to do on an occasion,—you might take away the notion that their proprietor was a dangerous man to take liberties with. But then when you get to know him, you will find him to be a man who soon recognize his genial qualities and feel himself warming up to the great big heart that flutters under his capacious vest.

THE MEMBER who has just taken the floor is a good looking young man of medium build, brown hair, and eyes and face that betoken refinement and intelligence. His voice is clear and there is a seductive sweetness about the intonation of his manner, and you know whether they care or not. He is graceful in manner and has the air of one who has been well treated by the world, and thinks none the less of it on that account. Clement C. Gaines is his name, and he hails from Poughkeepsie.

TWO MEN; you meet one and take a mental inventory of a symmetrical corpulence, pleasant face, and accompaniment of brown moustache and whiskers that come to a point about five inches below the chin, hair a trifle darker, eyes to match, nose that struggled to

be a pug, changed its mind when it had attained about half its growth, and branched out into a little knob. Subsequently you meet the other, and by a trick of your untrained sight he becomes the one. They are H. C. and H. A. Spencer of Washington and New York, respectively. As you get to know them better, points of difference begin to reveal themselves. The New Yorker is more stately and dignified in his bearing. Subsequently you meet the one so fluent of speech. I think if I wanted to borrow a dollar, the Washington would handle the first proposal.

YOU CAN FORM no idea as to how old the world was when the gentleman who is arising to speak concluded to grace it with his presence, but you are positive on the point that a good deal of history has been made since that event. The remnant of his hair is white. It reaches down his ears, and as if encouraged to continue the innovation, lightly fringes the cheeks to the chin, where it spreads out into a little tuft, thicker and longer than the rest. The blue eyes have a benign expression and the sound of the low voice is kindness itself. The Educators pay close attention to what is being said, as they always do when Mr. Nelson of Cincinnati has the floor.

SOMETHING has been said about the personal appearance of A. J. Rider of Trenton, President of the Convention. As the official wielder of the gavel, he was unwaveringly fair, yet firmness personified when occasion demanded, and used his power for what it was worth. He impressed me as being one of the best school teachers in the assembly.

DRESSED in a brown tweed suit that bears unmistakable evidence of valiant service, the member on the left is resting his elbow on the desk before him and supporting his chin with his hand. He is listening to all that is going on and wondering when he will have a chance to enrich the proceedings with a suggestion on his own account. He comes from the land of the cow-boy—G. R. Rathbun, whose name for a dozen years has been as familiar as that of George Washington to every youngster in the country addicted to penmanship. In point of historical fact I believe Mr. Rathbun is on the other side of forty; but surely old Father Time missed him when he was making out the list, for you could more easily take him to be thirty. He has this, sinuous frame, hair and moustache as black as a raven's wing, eyes to suit, and a complexion that would count a Sicilian's. He seems to imagine that he is coraling cattle on his native plains every time he speaks, his voice being something of a compromise between a whine and a howl. In addition to which Mr. Rathbun is one of the best fellows in the world, and very popular in the profession.

MR. STOWELL, Providence, is standing at the blackboard working sums in interest after a newangled plan all his own, and calmly answering questions that fly up from every part of the room. He is tall and muscular, and has the impress of a very large volume when nature first gave him the form. The distribution of hair, stretched him full share in a lump. It is of dark brown variety. The little segment that nestles on the upper lip and the shred which helps to sharpen the chin are mere apologies. Mr. Stowell has a loud voice, and gives himself no trouble to subdue it. What he says is far from ornate, but rings with a hard pan sense. He is full of zeal and earnestness, a hard worker, and I dare say an eminently successful teacher.

IF BROTHER BROWN, of Jacksonville, is not the brightest member of the association, who is? There he pops up for the hundred and fifty-fifth time, and the curious part of it is that no one seems to have really had anything to say. He reminds you of those "app devil" boys indulge in on holidays, that spread themselves over the whole neighborhood in the most lively and erratic fashion to the delight of every fellow who doesn't happen to get stuck. But were to the luckless individual it permits himself to get near enough to smell the powder. Brother Brown's eyes, hair, moustache and close cut beard suit his name. His nose is sharp and prominent, his

forehead receding, face small and thin, and his front hair turns upward like the dash board of a Brewster sleigh. He wears glasses and has a way of twisting his head to one side when talking, like a little cock sparrow.

* *

L. A. GRAY of Portland, Me., is one of the striking figures of the Association. As I see him now, little foliage is visible on his intellectual dome, except little patches which struggle over the caves in close proximity to the rather prominent ears. He has a long gray mixed head and moustache, and a countenance indicative of great decision of character. The lines of the mouth especially denote firmness, if not indeed obstinacy. Mr. Gray impresses me as one who came to the convention more to profit by the wisdom of others than to impress his brethren with his own importance and erudition.

* *

THERE ARE few men to whom nature has been less kind as to personal appearance than J. A. Lansley, of Elizabeth, N. J. He is a hopeless cripple, and the lines of his thin face tell too plainly the tale of physical torture which must have been his portion. But, though thin and pined, an air of noble resignation sits enthroned on these features, which at times are luminous from the reflection of a genial, whole-souled disposition. Mr. Lansley is one of the best talkers in the association. He made by far the best speech at the experience meeting, and he has never once occu-

that are living in spite of a brave effort to be a benevolent saint that has done duty uninterruptedly for the past quarter of a century—there you have the outfit.

* *

A PROSPEROUS looking man is R. E. Gallagher, of Hamilton, Ont.; tall and angular, with dull black hair and whiskers, trimmed English fashion, prominent nose and generally agreeable features, Mr. Gallagher would pass in almost any crowd.

CONSPICUOUS among the younger members of the Association, both in personal appearance and force of character, is A. S. Osborn of Rochester. He has a large frame, square shoulders, broad face, blue eyes, black hair, and incipient moustache and side whiskers of the same shade. His voice—which he only uses when there is something behind it—is a rich lass and seems to come up from his lungs. Yet it is an honest voice, and has no squeak of self-leather about it.

* *

AN EDUCATOR who looks as though he might travel on his good looks is C. E. Cady of Newark. He is a solid looking citizen with something of a *distingue* air, receding forehead, deep set blue eyes that give him a times a fierce expression, and an enormous nose which he would not exchange for the best business college in America.

* *

BUT THE FINEST looking man in the association by odds, and one of the most genial

a living embodiment of that sort of thing in the Spencers, H. A. and H. C., that would put to shame one of the much abused copy-book headlines. Possibly the old gentleman got his inspiration from contemplating the exactly corresponding proportions of his two sons only. I believe the old gentleman hadn't progressed sufficiently in his way to admire rigid exactness in penmanship, and was in no way responsible for its adoption in the copy-books that bear his name.

—The public meeting at Chickering Hall to welcome the Educators to New York, passed off as well as could be expected under the circumstances. Those who passed the hall when the meeting was in session and heard the sound of voices within, wondered at the endurance of the men and women who could sit and listen to the perfunctory speeches, with the thermometer scaling the nineties. But sit and listen they did, in a stolid, good natured way, though the effort cost a heavy tribute to King Perspiration, and Bro. Miller is reported to have held an open air "hand-sitting" prayer meeting on his way to his hotel, when the show was over.

—Burnett, of Providence, didn't seem to take much stock in the convention, though he was in the city throughout the session. He took no more pleasure in studying the latest fashions in ladies' dress goods, and the newest curves in bangs. It was something to see him strike an attitude on Broadway and watch the bloom of tide of femininity flow by. Attired

reporting stenographer can have an idea of the amount of drudgery and endurance involved in this transaction. And then such talkers! I would almost as soon attempt to "take" the whirr of a carrier pigeon's wings, as to keep pace with one of Bro. Brown's prometheic flights. Had to transcribe that mass of notes—hundreds of type-written pages—and have the job practically finished, when Father Sadler pronounced benediction—it is a feat that fills us with admiration. The reporter was James N. Kimball, a sketch and portrait of whom were given in the January GAZETTE. He was assisted in minor details, such as the copying of written essays, by Misses Knight and Crocker, all from Packard's staff. I heard Mr. Munson, the celebrated shorthand, remark that it was an extraordinary accomplishment.

If any one should discover errors in the foregoing elaboration of incident and impression, whether they be errors of typography, of judgment, or of fact, he will oblige the writer by charging them to the printer. The fact that the writer will not get a chance to see the proofs, affords an admirable excuse for thus shifting the responsibility on other shoulders; and the printer is always such an accommodating creature, and has had so much of this sort of thing to bear, that he has become callous, and don't care a fig any way.

Not What He Said.

Henry Farnham, who was for years city

\$5000.00
Berlin, Mar. 14, '86
Three months from date I promise to pay Minnie Williamson for order Five thousand dollars, Value received
James C. Madon.

specimen by Gen. H. Schuetz, formerly a pupil of Prof. A. L. Starbough in Gaskell's College, now a pupil of Prof. Uriah McKen.

plied the convention's time without giving a full return for it.

* *

A. H. HINMAN of Worcester, Mass., one of the great Chirographic Luminaries, looks every inch the gentleman that he is. He is one of those men who are not over size and yet do not appear small; in fact, there is nothing small about him. He has an abundance of brown hair, moustache and closely cropped beard, regular features and eyes expressive of quiet dignity and unswerving cordiality. His manner is impressive without being obtrusive. When he speaks, you have to listen attentively to catch his first words, but as he warms up to the subject, his voice becomes bolder, and every syllable is rich with the ring of earnest conviction.

* *

THE GAZETTE readers are as familiar with the lineaments of J. A. Frasher of Wheeling, W. Va., as people can ordinarily be through the medium of a printed portrait. Yet the presentment of this gentleman which appeared in the GAZETTE is misleading, at least in one important respect. The great flowing beard is likely to carry with it an impression of gigantic stature, whereas the original more nearly fulfills the opposite condition. Mr. Frasher would consider himself fat if he tipped the beam at 125 pon. nids.

* *

I NEVER could look at C. T. Miller of Newark, N. J. without involuntarily wondering if he had not missed his calling. Not that he is deficient as a teacher of practical branches, but if ever a man was cut and trimmed for a missionary, or at least an evangelist, that man is C. T. Miller. Tall and spare, with small face, dark hair and eyes, moustache and side whiskers

men in or out of it, is William Allan Miller of New York, a giant in stature, straight as an arrow, with no suspicion of stiffness, a step as elastic as a boy's, large head covered with dark hair, gray mixed beard that reaches to the waist, eloquent blue eyes and features moulded after the pattern of an old Roman Senator. William Allan Miller is one of the finest types of physical manhood that I have ever seen.

* *

The above are some of the prominent features of the Business Educators' Association of America. Others there are, no doubt, quite as worthy of notice, and the only reason they are not presented to the readers of the GAZETTE is that they didn't happen to cross the reporter's line of vision when he was on the outlook for material.

Random Strokes.

—The autograph fiend was abroad in the land during the convention, and did what he could to make life miserable for the educators. But considering the fact that he was usually one of them, the offense can be readily condoned.

—The brother with the red nose, who usually occupied a seat near the door, had a cute way of dropping off into a sweet slumber whenever Bro. Brown would keep still long enough to give him a chance. Awakening suddenly from one of these periodical naps, the nasal strains from Bro. Roedel's violin fell harshly on his ears, and the first thing that met his clouded vision was Bro. Rathbun's nest of hoop-naked on the blackboard. "Gracious heavens! Have I got 'em again!" He didn't say the words, but he looked them every inch.

—Talk about geometrical accuracy and drawing letters to the same scale, but we have

in a nobly light suit, polka-dot vest, tall white hat cocked at an angle of 45 degrees, and a huge smile that seriously threatened the anatomy of his mouth, with one arm akimbo, and the hand of the other twirling a silver-knobbed cane, you would have thought he was posing for an animated statue of Apollo Belvedere.

It was like fooling around a buzz-saw to get into Bro. Brown's way when he got wound up. Every one knew it was loaded and felt more comfortable when it was pointed toward the other fellow. But the sharpest of men "put their foot into it" at times. So did Bro. Brown. Collection was being taken up for the publication of the reports. In the midst of it the first remarkable member from Jacksonville, got one of his spells, and as usual with him on such occasions, arose to speak. "It occurs to me—" "The gentleman is out of order," remarked President Rider, quietly; "he will please take his seat." "I merely desire to say—" "You will have to postpone saying it till the business is handled through with," interrupted the president. "If the convention will hear me for a no—" "The gentleman will be seated at once," came from the chair sharply. The gentleman did so, but almost instantly up he lobbed again. "I have a right—" Down came the gavel like a clap of thunder. "Sit down!" He sat.

One of the cleverest pieces of stenographic work that has ever come under this department's notice, was the reporting of the convention's proceedings. Day in and day out, over a week, two sessions daily and occasional night sessions to fill up, all sorts of speeches on all sorts of subjects, by all sort of speakers, the busy pencil of the reporter flying over paper for hours on a stretch, no one but a

marshal of Bangor, kept a store in Wintthrop a long time ago. One day a disreputable fellow came into Farnham's store and said:

"Mr. Farnham, a man just told me that you told him you would not trust me as far as you could along a bull by the tail."

"I didn't say that," said Farnham, gravely.

"I thought you didn't," continued the fellow, and I told the man so."

"No," added Farnham, "that is not what I said. I told him I would not trust you as far as I could along a bull up hill by the tail."—*Levinson (Mr.) Journal*.

Still They Come.

SYNKEY, New South Wales.

G. A. GASKELL, Esq.

Gentlemen: I have very much pleasure in informing you that I received three copies of PENNAN'S GAZETTE, one Compendium, and the Guide four days ago. To-day that they quite exceed my most sanguine expectations would not at all represent the manner in which I was surprised. I can honestly say that it is one of the best Investments I ever made. Such writing has never been seen in this quarter of the globe; the letters, scrolls, and beautiful arrangements are so very artistic and handsome that I feel my inability to say anything in their praise which would do them justice. I can only say that I think they are unsurpassed. THE PENNAN'S GAZETTE contains some of the most practical and original ideas of the age.

Yours truly,

I. B. WELLINGS.

Isaac Cuvellier, The Enlightener: "Mr. Bridge is a Graham writer of some thirty years standing, and no doubt the Stenography department of the GAZETTE under his command will sparkle with good things."

Writing Lesson—No. 9.

FOR TEACHERS.

BY CHARLES R. WELLS,

Superintendent of Penmanship in the Public Schools of Syracuse, N. Y.

[Copyrighted by Chas. R. Wells. All rights reserved.]

While the suggestions contained in the present lesson are intended more especially for teachers, they will be found helpful to the GAZETTE writing class in many ways, and it is recommended that the members should read them carefully.

Any true process of learning to write, like the acquiring of other branches, should comprehend both the theory and practice, and the more firmly a pupil becomes grounded in the underlying principles, the more certain will be the results which follow.

Instruction in penmanship may be broadly classed under two heads; one, which aims to teach scholars to draw, and the other which seeks to develop the forms of letters through the medium of natural movements.

The first makes use mainly of the movements which may be produced by the fingers, thumb and wrists, while the second recognizes a medium of execution which brings into play the entire arm and shoulder muscles.

These two processes are based upon principles so radically different, that a clear understanding of the nature and tendencies of each, is quite essential to any intelligent plan of teaching.

It could be comparatively easy to suggest theoretically a method for instructing classes in our public schools, which if carried out according to program would insure excellent results, but in practice we might find it an entirely different thing; the conditions are usually so restrictive, and the requirements regarding other branches, to be taught so numerous that the question really becomes, not so much what ought a teacher to do, as what can he do, under the circumstances?

One of the first requirements, especially in our graded schools, is that a child from the moment he enters shall begin to learn to make the script letters, and to turn them into words and sentences, as an essential medium for developing the faculty of language. In doing this if he is able to draw out the forms legibly upon the slate or tablet, the important question of how it is done is rarely considered, and even the more important question as to what future use the child may make of this writing, receives but little attention.

It is a fact well known to teachers that in learning to form the letters, young children almost invariably acquire a habit of grasping the pencil in a manner which cramps the fingers, forces the hand over to the right, bends the wrist in toward the body, and places the pen in a position where it is awkward and unnatural as to prevent absolutely anything like freedom in execution; but it is a question, if the additional fact that this habit of twisting and distorting the position of the hand, which in time must become as much a part of the act of writing as the form of the letter itself, is not entirely laid right off.

The force of habit will be certain to assert its power, and this strained, unnatural position must eventually identify itself with the writing process in every letter—the act of forming becomes a torture instead of a pleasure, while the hopeless struggle between the teacher and pupil, when the scholar is required for the copy book, and the attempt is made to correct the habit, is too much a matter of every day experience to need extended comment.

Nor does the difficulty end when by careful teaching and patient effort, the scholar has obtained some control of the pen, and is able to imitate the forms of letters. The carefully drawn page in the copy book will often excite admiration, while the composition or other written exercise presents a style of penmanship which fails to suggest any connection between them, the character of the handwriting of the two instances being as totally unlike as if written by different persons.

This tendency to write two entirely different hands is not at all uncommon among school children, and demonstrates quite clearly that penmanship acquired by imitation, and

with the hand and pen in a false position, lacks the essential quality of practical application.

Under these conditions the teacher is quite apt to become discouraged, and may conclude that such results are inevitable; but when properly understood, the real cause of failure may be traced to the natural difference which exists between drawing two words per minute in the writing lesson, and the attempt to draw fifteen or twenty in the same time in the composition, where it becomes evident that the process of correct drawing must be restricted as to speed.

It is perhaps practically impossible to do away with slate work in teaching writing to primary scholars, notwithstanding its liability to promote bad habits in penholding, but it is evident that the transition from the unyielding

work of the primary grades in many of our schools, is so much better than the pen-work of scholars in the higher classes; the formation in writing is so simple that the elements are readily acquired, but in the attempt to use pen and ink, without having been thoroughly drilled in movement, the correct form quickly disappears.

Want of confidence, generally arising from a belief that one must needs be a fine penman to teach this branch successfully, prevents many able teachers from attempting anything out of the ordinary routine.

A knowledge of the nature and value of movement, the ability to make upon the blackboard a few simple elements of form, a little faith gained from personal experience and a disposition to work, will enable any

that the best way to improve his penmanship is to stop writing entirely, so far as imitation of letters is concerned, and to give all attention to the cultivation or development of movement through practice on properly arranged exercises.

It is evident that if a scholar has already acquired a false position of the hand in learning to form letters on the slate or otherwise, that this form and position are to a degree inseparable, and that continued practice on the letters with pen and ink will serve merely to confirm bad habits, and to a great extent prevent the establishment of correct ones.

New forms of exercises must necessarily be devised for muscular drill should be based upon the standard forms of ovals, separately, and as associated with straight lines.

There is so much variety in the shape and size of school desks that definite instruction for the position of the body, and the placing of the right arm so as to secure the best results in all cases, cannot be given, but it will generally be found that if a scholar is given a start in arm movement, and is made to understand clearly what is expected of him, he will usually adjust himself to existing conditions and work out both problems in a satisfactory manner.

The muscular movement as used in current writing may be produced by placing the arm perfectly flat on the desk, balancing on the bunch of muscles in the forearm, and resting the hand on the nails of the third and fourth fingers bent inward. Theoretically the arm rest on the muscles is stationary, while the hand rests on the finger nails is always movable.

Now using the shoulder muscles, work the forearm back and forth in its own direction, pushing it out and drawing it in, but without sliding the sleeve, which must remain as if glued to the desk while the wrist works out and in, impelled entirely by the action of the shoulder muscles.

The simple direct movement thus produced on a line with the forearm is the key to all muscular movements, and at the beginning should be practiced daily and in out of school until the action of all the muscles brought into play when writing, becomes easy and natural.

The advance from this direct movement to one which forms the ovals is simple, and the scholar very soon realizes that one way of learning to write well is simply to put the muscles of the right arm into training, and to discipline them until the movement produced comes under full control.

Then taking the pen in hand, and being careful to keep the arm perfectly flat, go over the same drills many times, but without allowing the point to touch.

Next take ink, adjust the movement as well started, and the pen point as it moves above the paper appears to be forming an oval, let the point drop and trace upon the paper a record of the oval form.

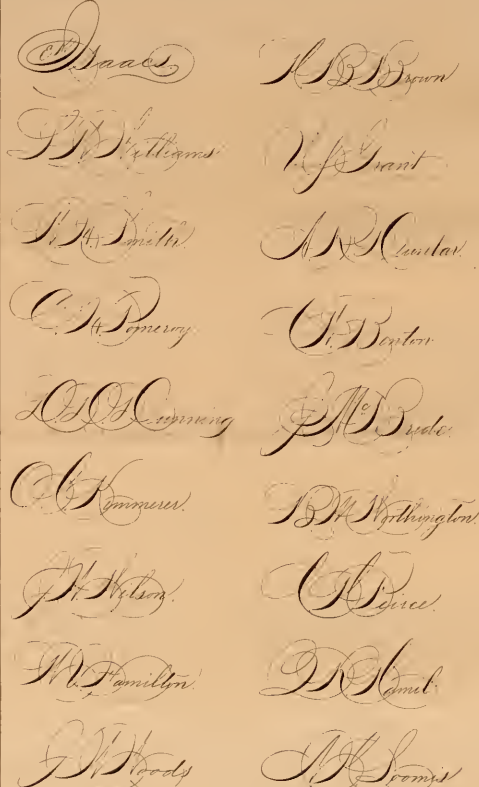
In this way the movement is made to produce a form, and a test established by which to judge accurately of the quality of the arm action secured.

If the record is imperfect it shows a faulty movement, and recourse should be had to the preliminary drill, repeating this until the natural controlled movement will record a perfect form.

By a constant, persistent repetition of a single movement which tells in forming an exercise, and this part of a beginner's work cannot well be overdone.

Drill a scholar in this manner for a few months and you will have given him a degree of facility with the pen which he can no more forget than the position of his shoulders and arms, and in addition enable him to lay the only true foundation for future successful practice in penmanship.

In telegraphy the character, or the sound representing it, is not produced by the operator through any mental recognition of the sound or the position of the hand and arm employed, but by an unconscious action of the fingers, which through long practice has come to personate that special character. And the



Specimens of Card Writing, by Prof. E. K. Lester, Valparaiso, Ind. (See engraving letter on opposite page.)

slate surface and the short pencil where main strength often becomes an active element, to the sharp, pliant pen and soft texture of the paper, is altogether too abrupt. Some kind of preparation is useful, and if an intermediate drill in which long and pencil might be used on calendered manila paper, was introduced, it would render the change more gradual and be productive of better results.

So long as instruction in penmanship consists of teaching by imitation the forms of letters with such occasional directions for position and pen-holding, as a teacher who cannot himself hold a pen correctly may venture to give, the theory of an intimate relation between writing and drawing will be accepted; the faculty of drawing will possibly be somewhat developed, but as regards any practical application commercially or otherwise, the process results in failure, the scholar continues to draw terms after term, but unfortunately never learns to write.

This may partially explain why the slate

teacher to obtain as good results in this as in any other branch, and quite frequently much better.

If penmanship as now taught in our public schools is a comparative failure, the fault is largely with the teachers; he does not need to be an expert penman to teach it acceptably. It is better to know something of the form and analysis of letters, but the requirements in this respect are not beyond what the majority possess.

He should, of course, understand from the start that he is to teach writing, not drawing, and the scholar should be made to realize that he is expected to learn to form the letters with the whole arm instead of the fingers.

Whole arm, as here used, should not be confused with off-hand or free-arm movement, for although the entire arm is used, the forearm rest on the desk is maintained, and the sleeve is kept from sliding.

Next, and in this connection most important of all, teacher and scholar should each know

business penman, although forming characters with perfect uniformity, gives no thought to the matter of right, left, or double curves; a definite movement has been established for each letter, and the hand trained by practice does the work without mental effort.

That which in practice is true of telegraphy or rapid business writing is equally true in applying acquired movements in learning to write. The letters are so constructed that by learning the stroke which forms the principal types—five in number—the letters themselves may be formed without special effort, and if the stroke fails to produce a correct type, the error will be found to result from an imperfect movement rather than from any lack of knowledge in formation, and want of character in any letter may be directly traced to lack of firmness and precision in the arm action.

Very much of this fine theorizing about the necessity for developing the artistic, and cultivating the beautiful in conception of form, as applied to teaching school children to write is

hind a special teacher in a well regulated public school is a powerful lever, and which rightly applied may be made a means for producing results not easily attainable in any other way. In addition to this, the fact that children may be kept under a systematic course of training for several years, and the habits of correct position, movement and formation so firmly established as to assure continued improvement after leaving school, renders the public school institution in many respects more valuable than tuition under other conditions.

A series of lessons having in view the application of this method of instruction in public or private schools will be commenced in the September GAZETTE, and which we hope to make helpful to those who may be desirous of affording their scholars better advantages in penmanship.

In the meantime, those who have not given the matter special attention will find the lesson in the December GAZETTE, useful in working out the suggestions offered in this number.

Pen Holders.

—F. H. Criger, Whitewater, Wis., writes a very handsome card for a boy of eighteen.

—Mysterious, isn't it, the way M. B. Moore scores the sleek black feathered songsters from the poors of his enchanted pen?

—Henry Behrensmeier, of Quincy, Ill., is one of the boys who has taught the stubborn pen to obey his command pretty well.

For delicacy of touch and artistic combination of curve, C. H. Kinning of Philadelphia, Pa., is in the front ranks of the great chirographic army.

—N. S. Beardsley, of St. Paul, is cutting extensive flourishes with the splashing or during his vacation. Says he finds time to read the GAZETTE, however.

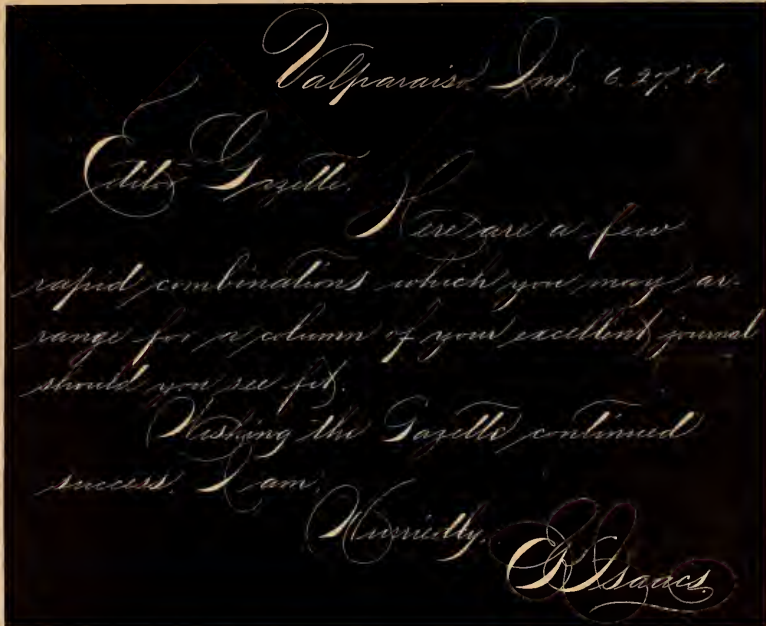
—Somewhere in the near hence the calm outlines of a pioneer muscular movement pen-

—What is more beautiful than to see a "muscular" penman write? The skillful and vigorous touch of A. N. Palmer causes the humid drop to appear in one's visionary orbs. Pardon our French, Austin.

—The GAZETTE is in receipt of some very clever work from the pen of G. Bixler, Principal of the Pen Art Hall at Wooster, O. Bixler is gaining rapidly in his work, and no doubt is doing a good work at Wooster.

—A very new subscriber asks if it is absolutely necessary for pupils writing with the finger movement to follow the hand with a circular wag of the tongue. Some one please step to the front and inform the gentleman what is best to check the useless wag.

—R. S. Collins, of Knoxville, Tenn., was at the convention, absorbing all the good points. His mental pores are never open to this highly clo'ded, deep-ioned theoretical "bosh." Collins is earnestly showing the young people of Knoxville how to disseminate ink correctly.



mere nonsense, and may easily become a hindrance rather than a help to practical work.

It is a well understood fact that no two persons ever did or ever will write exactly alike; in learning, each one will be certain to develop certain characteristics peculiar to himself, and there is little use or reason in attempting to force all hands into any specific mould.

Make a careful study of the right arm; ascertain by practice which muscles and joints come most prominently into use by the act of writing and then introduce such call-thetic exercises as will discipline these into subjection to the will; now, basing your pen drills upon properly arranged exercises, put scholars in the way of securing this facility or knack of movement as applied to the different classes of letters, and the mere matter of form, although of equal importance, will require but little special attention.

Many teachers get the idea that as good work cannot be done in public schools as in those organized for special instruction in commercial branches, but eighteen years in business college work, followed by seven years' experience in teaching penmanship in graded public schools, has convinced me that beyond all question, the better work in almost every respect can and should be done in the latter.

The organization and force of discipline be-

'Change.

Kelly's *Revolutionist*, Fostoria, Ohio, contains some good points.

The *Practical Educator*, Trenton, N. J., is before us, full of select reading matter.

The *School Supplement* of Buffalo is the finest toned literary and school journal that enters our exchange list.

The *Hoover Naturalist*, Valparaiso, Ind., is a nice journal, treating of birds and bugs. We always devour its contents with relish.

The *Western Penman*, Cedar Rapids, Iowa, drops in to see us every month, with its columns bulging with clear cut information.

The *Office*, 205 Broadway, New York, is a fine journal of its class. Business managers, accountants and office men would find such a journal of great value in their work.

The *Green City College Journal* is among the most readable college journals on our desk. No wonder, Musselman has one of the finest penmanship departments on record, and other departments in proportion.

The *Lone Star Freeman*, Dallas, Tex., was hurled into our chirographic retreat a few mornings since with a force which threatened havoc to our placid features. Keep on with your funeral dirge, brother Spring.

man will dawn upon the readers of THE GAZETTE. Don't miss this.

—F. U. Spring any more of those Dallas jokes on us we will employ Isaacs to bind you in endless curves, and place you in one of Toland's labyrinthine stems.

—Big Rapids, Mich., is one of the wide-awake places of that State, and W. N. Ferris is earnestly working to keep practical education abreast with other enterprises.

—We clutched a hand not long since whose temperature and grasp suggested a large, fervent, palpitating apparatus directing—that hand was the property of B. F. Kelly.

—Fred O. Young, one of the C. G. of H. penmen, is doing a good business in San Francisco. The manner in which he manipulates that left hand is a wonder to the profession.

W. E. Dennis, who has been teaching at the Bridgeport (Conn.) Business College will begin teaching penmanship at Peirce's College of Business in Philadelphia 1st of September.

—W. P. Canfield, of Cedar Rapids, Iowa, is a very earnest and successful teacher of commercial branches. Any college desiring the services of a good man would do well to write him.

Wants to Introduce Them in His School.

MAPLETON, IAK.

THE GASKELL COMPANY.

I am a school teacher at this place, and having used your Compendium and pens I like them so well that I want to introduce them in my school.

Yours truly,

D. A. RICHARDSON.

Correct; by placing the Compendium in the hands of your pupils, you raise the standard of their penmanship and add to the thousands of living testimonies which proclaim the excellent merits of GASKELL'S COMPENDIUM.

We believe that few persons would be without a "Fountain Pen" if they could be assured that it was possible to get one that was reliable and sure to work at all times and under all circumstances. The Paul E. Wirt Fountain Pen manufactured at Bloomsburg, Pa., was patented February 3, 1885, and at once became popular. It is simple in construction, practical, durable, reliable and cheap. Notwithstanding the existing prejudice against fountain pens, over 30,000 were sold the first year, and dealers everywhere express themselves more than satisfied with their sales. Those who use the pen cannot say enough in its favor, and as a consequence of its merit, sales now average quantities every month that are exceedingly gratifying. Any good thing, however, must succeed.

PENMAN'S GAZETTE

FOR THE

TEACHER AND BUSINESS EDUCATOR

THE G. A. GASKELL CO., PUBLISHERS.

CHICAGO AND NEW YORK, SEPTEMBER, 1886.

VOL. VIII.—No. 8.

INCOMPARABLE!



These pens were first manufactured in small lots for our own and our students' use only. Becoming known among good writers, the demand for them has rapidly increased, and, at present, we send through the mail, postage paid, to all parts of the United States and Canada, over *half a million* of these pens *almost every year*. They are the smoothest running, the most elastic, and the most durable steel pens ever put on the market.

Thousands of the most flattering testimonials of their excellence, from professional penmen and business writers everywhere, *tell the best*, they are cheapest in the long run.

Put up in handsome quarter-groove boxes. Forty cents for single box, postage, *at four boxes for \$1.35*. In boxes of *five each* each, \$2.00 per box. SPECIAL DISCOUNTS on large quantities to bookkeepers and writing teachers. Postage stamps received. No free samples, and no sales made of less quantity than one quarter gross box. Address,

G. A. Gaskell Co.
79 Wabash Avenue, CHICAGO.

A FAIR OFFER.

On receipt of a postal card stating whether you want a fine, medium or coarse pointed pen, and soft, medium or hard in stiffness, we will send you by express prepaid, *without charge*, the pen of the quality and stiffness of examination before purchase. In case you are not satisfied, return the pen to us, and we will refund the money. This offer is good for one year. Address, *highly recommended*, L. BARNES & CO., Jobbers in Office Supplies, 755 Broad St., Newark, N. J.

PENMAN'S BADGES.

Solid Gold, \$2.50
To be worn at heart.
Silver, \$1.25
To be worn at heart.
This Style, Patent Gold, \$1.25
Special designs of Badges and Medals for Schools, Societies and Clubs on application, also new ILLUSTRATED CATALOGUE. In those two designs and state plainly in name of School or Society. Remit by Money Order or N. Y. bank when ordering. **PENMAN'S BADGES**, Water and Jewels at reduced rates to subscribers to this paper. Address: **HERBY BART, P. O. BOX 8, ALBANY, GA.**

Rohrer's Bookkeeping.

The most complete system extant, and at prices below any other series.
P. R. S.—Special terms made for introduction.
Primary \$.50
Lectures 1 .00
Common School Edition 1 .50
Counting House Edition 3 .00
By sample copy of either book for examination, will be sent you on receipt of half price or the five books for \$5.00.

The five books sent to teachers for examination for \$5.00, but only in reply to requests accompanied by the money.
GILBERT BOOK CO., Publishers,
225 N. Fourth Street, St. Louis, Mo.

A. H. ANDREWS & CO.,

Chicago, Ill., Publishers.
POLITICAL CYCLOPEDEA. Three Vols. 8vo. The only reference work of its kind. A rival of any other Cyclopedea. No gentleman's library complete without it. The only exhaustive repository of sound political information. Prospectus on application. \$5.00, \$10.00, \$20.00 and \$30.00 per volume.
Long enough to prize them highly, and use them almost daily. The work shows profound research, and the manner, judicious and unobtrusive. I regard it as a model. It cannot fail to have great popularity.
JAMES G. BLAINE.
"I know of nothing so of great merit more likely in the long run to produce a favorable result upon our National and state politics."
ANDREW D. WHITE,
President of Cornell University.
PARLIAMENTARY RULES.
By Hon. A. B. SPOFFORD, Librarian of Congress. Complete, accurate and reliable. — **H. C. COOLEY,** Chief Justice Supreme Court Michigan. Cloth, 72 cts. All newsdealers or the publishers.

A NEW INVENTION.

LATEST AND BEST.

THE PAUL E. WIRT FOUNTAIN PEN, An Absolute Success.
Fine Gold Pen, to suit any hand. Writes the instant it touches paper, and writes always. Simplest, most durable and reliable ever offered. NO DOUBTING, SHAKING OR SHUDDING. Ask your stationer or jeweler for it, or send stamp for catalogue before buying any other.
Address: **PAUL E. WIRT, BLOOMSBURG, PA. U. S. A.**

ALLEN'S FORTY LESSONS

DOUBLE ENTRY BOOK-KEEPING
(As Used in Actual Business)
Arranged for Graded and High Schools.

Price, \$1.50; Introduction price to Schools and Teachers, \$1.00. Sample copies sent at introduction price. Money refunded, if not satisfactory. Second edition now ready. **GEORGE ALLEN, Newburgh, N. O.**



Send stamp for Circular and Specimen of Penmanship, from the Penmanship, Photographic and Commercial Department of the Verne Normal School. Address, **J. R. WELLS, Genoa, O.**

USE DIXON'S AMERICAN GRAPHIC PENCILS.



IF YOUR STATIONER DOES NOT KEEP DIXON'S, MENTION THE PENMAN'S GAZETTE and send 16c. for Samples worth double the name. Also mention whether desired for **STENOGRAPHERS, BOOKKEEPERS, ARTISTS, or GENERAL USE.**
JOS. DIXON CRUCIBLE CO., - - Jersey City, N. J.

Tissue Paper Flower Outfit.

The art of making Tissue Paper Flowers is one of the most pleasant occupations to engage in while enjoying the pleasures of the *domestic or outdoor*. The outfits which we offer are manufactured and especially prepared by us, and the most complete ever offered.
Our Book of Instructions (which every outfit contains) has over 75 specially prepared designs and diagrams showing how to cut forms for nearly every variety of Flowers and giving every possible and minute detail so clearly that any person can with a little practice become an expert in this beautiful art.
Our Beginner's Kit No. 1 Outfit contains the following material: Choice lot assorted colors of imported Tissue Paper, Wire, Rubber Stemming, Leaves, Sprays, Colored Flower Claws, a large variety of Stamped Flowers, and Book of Instructions. Price 50 cents.
No. 2 Outfit contains more material and extra tools. Price \$1.00.
Headquarters for all kinds of Tissue Paper Flower Material. Agents Wanted.
JEROME NOVELTY CO.,
120 Nassau St., NEW YORK.



Unprecedented Success

BOOKKEEPING.

50,000 Copies sold in less than four years. Adopted as a Text Book by the best schools in all of the principal cities and towns in every State and Territory of the United States.

Some of the Causes which have Led to its Universal Commendation and General Introduction.

It simplifies the subject. It reduces the labor of the teacher to a minimum. It encourages self-reliance on the part of the pupil. It facilitates the student. It contains forty pages of engraved penmanship. It encourages improvement in writing. It is accompanied by a Reference Book. Key (furnished to schools only). It can be used as a text book without undue loss. It is the best commercial text book in the school; by making the study easy and interesting for the pupil. It is sold at a very low price. Its recommendation, when desired. It contains more solid work for the pupil than any other book of twice the number of pages.

PRICES:

INTRODUCTORY EDITION, 100 Pages, \$1.50.
BOOKKEEPING EDITION, 120 Pages, \$2.00.
COMPLETE BOOKKEEPING EDITION, 208 Pages, \$2.50.
A copy of either edition mailed to teachers for examination at one-half the prices named above. Address for specimen pages and circulars giving description, testimonials and wholesale prices of Bookkeeping, severely tested in Spelling, Business Practice and Blank Books.
WILLIAMS & ROGERS, Rochester, N. Y.

"THE MIKADO."

In addition to our premiums, a list of which will be sent on application, we wish to call special notice to our Cabinet Portraits of O'Leary Carle's English Mikado Company, Fifth Avenue Theatre, New York. No light opera has ever been produced in the United States that has equaled in popularity "The Mikado." The original company to produce it in this country was O'Leary Carle's English Company, selected there by Gilbert and Sullivan, and sent to this country. We have issued, for distribution to our patrons who will send us wrappers as below, a series of seven cabinet portraits of these artists, in character and costume, the finest photographic gelatine work ever produced. They comprise:

- Geraldine Ulman, as "Yum Yum."
- Miss Ulman, Foster and St. Mary, as "The Little Maid from School."
- Kate Foster, as "Pili Siog."
- George Thorne, as "Ko-Ko."
- Coartice Pounds, as "Nanki-Poo."
- Frederick, as "The Mikado."
- Fred Billigtoe, as "Poo-Bah."

Our price for these portraits is twenty-five cents each, but to any one who uses our soap, and sending us 15 wrappers of Dobbins' Eclair Soap, and all postage addressed, we will send the whole series, postage paid, and free of charge.

L. L. CRAGIN & CO.,
No. 119 So. Fourth St., Philadelphia, Pa.

ELEGANT GOLD LETTERS

on Six Fine Lead Pencils. Catalogue School Supplies and Novelties with first order. Address **CLARENCE BROWN, N. Y. C.**

FREE Your Name, Bird, Card and Quill Pen.

Executed beautifully with above Pen, Two Colors Ink. Send stamp for postage. **AUTOMATIC AND ADJUSTABLE PEN HOLDER.** Write and Rub. 1 Color Ink at a time. TINK. Any time. Price reduced. Sample postage 75 cents. **ARNOLD PEN CO.,** Wallingford, O. Mention this paper.

PEN AND PENCIL STAMP 25 CENTS.

7 Rubber Stamp Ink & Pad 15 cents. Send 2 cts. for Circulars or 16 cts. for Catalogue. Greatest variety, quickest service. **THALMAN MFG CO.,** Baltimore, Md., U. S. A. Our Agents are selling hundreds of these stamps.

50c. "VICTOR" Pen. 50c.

A perfect, flexible Shading Pen in Hard Rubber Fountain Holder. Simple and easy to manage, strong, practical pen, for desk or pocket. Holds ink to write no pages. Send, by mail, with order, on receipt of 50 cts. Gold mounted for \$1.00.

300 Broadway (formerly 1 John St.), New York. Agents everywhere, to whom liberal discounts will be given.

Pen and Pencil Rubber Stamps.

This novelty contains a sliding Pen and Pencil, also Rubber Die at the end for marking Lines, etc. When closed, it will give no more than an ordinary lead pencil. Sample mailed for 50 cts. or 10 cts. and a copy of our 50 page Rubber Stamp Catalogue. Students and Teachers, we say the best commercial text book in the U. S. Try the business drawing vacation. Address **F. P. HAMMOND & CO.,** 105 Bowler Place St., Aurora, Ill.

Shorthand and Penmanship

Thoroughly taught, personally or by mail. A more thorough system is taught than is elsewhere offered to the public. There is now no better paying position of a clerical writer than that of the stenographer. Lucrative positions procured for all pupils who have completed the course.

J. D. MERRICK,
Key Taylor's Business College, NEW HAVEN, CONN.

SHORT-HANDERS.

Your name and address on a sample copy of the "Cosmopolitan Short-Hander," the best short-hand system in America. Contains in every issue specimens of standard and new systems, latest short-hand news from all parts of the world; opinions on spelling, orthography, penmanship, and sketches of leading stenographers; also papers filled with choice and valuable matter. Annual subscription price, \$1.00. Single copies, 10c. Special reductions to clubs.

C. H. ROCKS,
Advertising Manager,
Address COSMOPOLITAN SHORT-HANDERS, TORONTO, ONT.

SHORT-HANDERS.

Published Monthly. Sample Copy Free.
Address E. W. MERRICK, Advertising Manager,
70 Broadway, New York.

SHORT-HANDERS.

Published Monthly. Sample Copy Free.
Address E. W. MERRICK, Advertising Manager,
70 Broadway, New York.

THE AMERICAN SHORT-HAND WRITER.

ESTABLISHED IN 1866.
ROWELL & HICKCOX, Publishers.
BOSTON, MASS.

ONE DOLLAR A YEAR.

DEPARTMENTS.

Fac-simile notes of Leading Stenographers in all systems.

Original Articles on Short-hand matters.

Typewriting, Phonographic Press.

The Cream skimmed from all Short-hand Journals.

Communicated; Notes and News; Editorials.

PARTICULARS NOTICE.

The price of a single number of THE AMERICAN SHORT-HAND WRITER is Ten Cents, and when not communicated, the current number of the Magazine is sent free. When single numbers are ordered.

Weekly Circulation 18,000.

THE PHONETIC JOURNAL.

EDITED BY
ISAAC PITMAN,
INVENTOR OF PHONOGRAPHY.

The only Weekly Short-Hand Periodical in the world. It contains the latest news of the shorthand world, from Isaac Pitman & Sons, Bath, England, furnished for subscription for one year, \$1.00. Portions of a year in proportion. Subscriptions may be ordered through the publishers.

PROF. W. D. BRIDGE, PLAINFIELD, N. J.

PHONOGRAPHIC SHORT-HAND.

For self-instruction, by Isaac Pitman and Jerome B. Howard, for sale in all book-stores. Catalogue, alphabet and illustrations sent free. Address: PHONOGRAPHIC INSTITUTE, Cincinnati, O.

SHORTHAND WRITING THOROUGHLY

taught by private method. Send stamp for specimens of writing, and circular. WM. W. HUTTON, Stenographer, Pittsburgh, Pa.

SHORTHAND

taught thoroughly by private method. Send stamp for specimens of writing, and circular. WM. W. HUTTON, Stenographer, Pittsburgh, Pa.

A Grand Thing for Penmen.

Few men who desire first class ink and wish to have it fresh and reliable, can appreciate the quality of the Ink Black Ink and Carmine Fluid in such quantities as to make it, at one tenth of the cost at stores, by including 45 cents and addressing

PROF. H. RUSSELL,
Drewer 3175, Leeds, Ind.

AGENTS WANTED.—Write for circular of new and special penmanship plan, and instructions to agents for the Penman's Gazette, 1866. F. B. FARR & PALMER, Publishers, No. 131 and 133 Washburn Ave., Chicago.

Scott-Brown's BOOK OF BUSINESS LETTERS.

Prepared for short-hand dictation practice, and to aid the student in the knowledge of business technicalities and methods, so that his success may be assured from the start. It is a book of business letters, and is the best of its kind.

PART I. Book of Business Letters, contains such as relate to Agricultural Implements, Vehicles, Fowls, and Wood.

PART II. Complex Letters on Railroading, Cotton and Wool, and Fruit, Groceries and Provisions, and Dry Goods.

PART III. Gives Letters on Dry Goods, Printing and Publishing, Insurance, and Miscellaneous. Brokerage, Collection, Credit and Insurance.

The books are bound in cloth, and all in one, each. **ALL ABOUT SHORTHAND.** A pamphlet of general information about the art. It would be of interest to every student of shorthand, and is sent free. It will be mailed free to any address upon application.

The Western Penman is now BEGINNING its third year with enlarged and improved features. It is a champion of the muscular movement, and its constant and enthusiastic praise. Every student of penmanship is represented each month by his own illustrations and lessons, as well as by articles from many leading penmen.

The Western Penman contains a lesson in practical book-keeping every month by one of the foremost business authorities of the day.

The Western Penman thus far has been built upon its merits, and so confident we are that every one who subscribes to it will be able to find it worth its cost. We send sample copy free to each one who writes for it, mentioning this paper.

The Cedar Rapids Business College

is one of the most practical and thorough schools of the kind, and is complete in every department. The Normal Department is complete in every branch. The Commercial Department is complete in every branch. The Penmanship Department is complete in every branch. The Typewriting Department is complete in every branch. The Book-keeping Department is complete in every branch. The English Department is complete in every branch. The Latin Department is complete in every branch. The Greek Department is complete in every branch. The French Department is complete in every branch. The German Department is complete in every branch. The Italian Department is complete in every branch. The Spanish Department is complete in every branch. The Portuguese Department is complete in every branch. The Russian Department is complete in every branch. The Polish Department is complete in every branch. The Bohemian Department is complete in every branch. The Hungarian Department is complete in every branch. The Rumanian Department is complete in every branch. The Servian Department is complete in every branch. The Montenegrin Department is complete in every branch. The Albanian Department is complete in every branch. The Greek Department is complete in every branch. The Turkish Department is complete in every branch. The Persian Department is complete in every branch. The Arabic Department is complete in every branch. The Hebrew Department is complete in every branch. The Syriac Department is complete in every branch. The Chaldean Department is complete in every branch. The Armenian Department is complete in every branch. The Georgian Department is complete in every branch. The Abkhazian Department is complete in every branch. The Circassian Department is complete in every branch. The Chechen Department is complete in every branch. The Dagestan Department is complete in every branch. The Ingush Department is complete in every branch. The Kabardian Department is complete in every branch. The Karachay Department is complete in every branch. The Tatar Department is complete in every branch. The Bashkir Department is complete in every branch. The Chuvash Department is complete in every branch. The Mordvin Department is complete in every branch. The Mari Department is complete in every branch. The Tatar Department is complete in every branch. The Bashkir Department is complete in every branch. The Chuvash Department is complete in every branch. The Mordvin Department is complete in every branch. The Mari Department is complete in every branch.

STENOGRAPHY.

A monthly Short-hand Journal of all systems, \$1.00 per year; gives choice of many valuable premiums, and contains the best of the shorthand; contains several pages of beautifully engraved short-hand in different systems; and contains exchange of letters, without cost, to subscribers; offers prizes to subscribers for best transcriptions, answers to puzzles, etc.; has special departments for announcements, reporters, and all branches of the shorthand, gives all the short-hand news, and is interesting from first to last. Sample copies, 10c. Prospectus for 1866, sent free. Address: THE AMERICAN SHORT-HAND WRITER, 1850 and 186 Washington St., Boston, Mass.

THE SHORT-HAND WRITER.

A vigorous Monthly Journal, advocating and illustrating the only system of phonetic, connective vowel, American shorthand. Sent free to all subscribers.

LINDLEY'S TAFKATORY.

In all respects the best for general and professional use. For full particulars, send for circular, without cost. Single numbers, 5c. Per Year, \$5.00. Address: LINDLEY'S TAFKATORY, 315 Madison Street, Chicago, Ill.

THE SHORT HAND TIMES.

A Monthly Short-Hand Literature. Twenty pages all in shorthand. Best Italian system. Annual subscription, \$2.00. Single number, 10c. Address: ALLEN & CO., 281 Wells St., CHICAGO, ILL.

Walworth's Stenographic Quarterly.

Devoted to Phonography (Roman & Fingers in Parenthesis). Typewriting and Correspondence.

The following are the main features: Beautiful, engraved Roman Phonography. Typewriting, in connection with the work of the material machine, illustrating the most approved forms. Actual business letters, the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

All the news pertaining to the profession. Valuable specimens of the best of Phonography Typewriting and Correspondence.

Subscription Price, \$1.00 per year, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

STAMP PHOTOGRAPHS are all the best of the shorthand, as written for practice in Phonography, Typewriting and Correspondence.

Send your portrait, with \$1.00, and we will make you a set of stamp photographs, with a valuable premium, sent free to all subscribers. Send for circular, without cost. Single numbers, 10c. Per Year, \$1.00. Address: WALWORTH'S STENOGRAPHIC QUARTERLY, 100 Pine Street, New York, N. Y.

Northwestern University.

EVANSTON, ILL.

Rev. JOSEPH CUMMINGS, D. D., LL. D., President

Teaches thirty Professors and Instructors, and over 500 students. The University offers in its Academic, Theological, Medical, and Law Departments, and also in the Graduate School, the highest and most advanced of the most favorable influences and a most complete and carefully supervised education. President, or Prof. H. F. Fisk, Principal of the Presbyterian Seminary.

Rockford Seminary for Young Ladies.

ROCKFORD, ILL.

College course, standard for admission same as Eastern Colleges. Excellent preparatory course. Superior facilities for Music, Art, and Domestic Science. The best system of Gymnastics. Beautiful location. Happy home life. For Catalogue, send for circular.

MARTHA HILLARD, Principal.

ENGROSSING

And Ornamental Pen Work of every description to order. Low prices and first-class work. 10c. per card and over. Send for circular. Address: ENGRAVING and Display Work solicited.

A. E. DEWHURST,
31 Taylor Ave., UTAH, N. Y.

Eureka Recitations. Nos. 1, 2, 3, 4, 5.

Now ready. Each number contains 125 pages, and nearly 100 selections, by Mrs. Anna Randall-dubois, and also in French, Italian, and Spanish. Recitations for Little People. Mailed for 25c. per copy. Send for circular. Address: EUREKA, Rose Street, New York. The five numbers sent to any address for 50 cents.

\$35.00 MADE

By Investing \$25.00.

1,800 WEST CARD, PENN. OBLIQUE HOLDER, etc. Try it and we will give you \$10.00. Address: N. E. CARD CO., New York.

AGENTS WANTED! Valuable samples and full instructions sent free. Am. Novelty Co., West Haven, Ct.

EVERY STENOGRAPHER AND PENMAN

Should send 50 cents for our NEW COMMON SENSE FOUNTAIN PEN. Write us on 50 words. Never gets out of order. Seven pens for half dozen.

N. E. CARD CO., New York.

ALBUM WRITER'S FRIEND.

This book contains the largest collection ever printed of choice German and French, suitable for writing in. Address: ALBUM WRITER'S FRIEND, 79 Washburn Ave., Chicago.

AMATEUR ART.

The leading book of instruction for Amateur Art Workers is now ready. 10c. per copy. Address: AMATEUR ART, 79 Washburn Ave., Chicago.

LEARN TO WRITE YOUR NAME.

SEND ME YOUR NAME, written in full, and 25c., and I will send you one dozen ways of writing it, with instructions. Or, send stamp and receive, addressed at my own cost, and circular and price list free, by mail, etc.

A. E. PARSONS,
WILTON JUNCTION, IOWA.

100 PINK PRINTED ENVELOPES. White or uncolored, with pink border, 10c. per 100. Send for circular, by mail, etc. Address: 100 PINE STREET, NEW YORK, N. Y.

OLD COINS.

Premium Coin 10c. 15c. 25c. 50c. 100c. 150c. 200c. 250c. 300c. 350c. 400c. 450c. 500c. 550c. 600c. 650c. 700c. 750c. 800c. 850c. 900c. 950c. 1000c. 1050c. 1100c. 1150c. 1200c. 1250c. 1300c. 1350c. 1400c. 1450c. 1500c. 1550c. 1600c. 1650c. 1700c. 1750c. 1800c. 1850c. 1900c. 1950c. 2000c. 2050c. 2100c. 2150c. 2200c. 2250c. 2300c. 2350c. 2400c. 2450c. 2500c. 2550c. 2600c. 2650c. 2700c. 2750c. 2800c. 2850c. 2900c. 2950c. 3000c. 3050c. 3100c. 3150c. 3200c. 3250c. 3300c. 3350c. 3400c. 3450c. 3500c. 3550c. 3600c. 3650c. 3700c. 3750c. 3800c. 3850c. 3900c. 3950c. 4000c. 4050c. 4100c. 4150c. 4200c. 4250c. 4300c. 4350c. 4400c. 4450c. 4500c. 4550c. 4600c. 4650c. 4700c. 4750c. 4800c. 4850c. 4900c. 4950c. 5000c. 5050c. 5100c. 5150c. 5200c. 5250c. 5300c. 5350c. 5400c. 5450c. 5500c. 5550c. 5600c. 5650c. 5700c. 5750c. 5800c. 5850c. 5900c. 5950c. 6000c. 6050c. 6100c. 6150c. 6200c. 6250c. 6300c. 6350c. 6400c. 6450c. 6500c. 6550c. 6600c. 6650c. 6700c. 6750c. 6800c. 6850c. 6900c. 6950c. 7000c. 7050c. 7100c. 7150c. 7200c. 7250c. 7300c. 7350c. 7400c. 7450c. 7500c. 7550c. 7600c. 7650c. 7700c. 7750c. 7800c. 7850c. 7900c. 7950c. 8000c. 8050c. 8100c. 8150c. 8200c. 8250c. 8300c. 8350c. 8400c. 8450c. 8500c. 8550c. 8600c. 8650c. 8700c. 8750c. 8800c. 8850c. 8900c. 8950c. 9000c. 9050c. 9100c. 9150c. 9200c. 9250c. 9300c. 9350c. 9400c. 9450c. 9500c. 9550c. 9600c. 9650c. 9700c. 9750c. 9800c. 9850c. 9900c. 9950c. 10000c. 10050c. 10100c. 10150c. 10200c. 10250c. 10300c. 10350c. 10400c. 10450c. 10500c. 10550c. 10600c. 10650c. 10700c. 10750c. 10800c. 10850c. 10900c. 10950c. 11000c. 11050c. 11100c. 11150c. 11200c. 11250c. 11300c. 11350c. 11400c. 11450c. 11500c. 11550c. 11600c. 11650c. 11700c. 11750c. 11800c. 11850c. 11900c. 11950c. 12000c. 12050c. 12100c. 12150c. 12200c. 12250c. 12300c. 12350c. 12400c. 12450c. 12500c. 12550c. 12600c. 12650c. 12700c. 12750c. 12800c. 12850c. 12900c. 12950c. 13000c. 13050c. 13100c. 13150c. 13200c. 13250c. 13300c. 13350c. 13400c. 13450c. 13500c. 13550c. 13600c. 13650c. 13700c. 13750c. 13800c. 13850c. 13900c. 13950c. 14000c. 14050c. 14100c. 14150c. 14200c. 14250c. 14300c. 14350c. 14400c. 14450c. 14500c. 14550c. 14600c. 14650c. 14700c. 14750c. 14800c. 14850c. 14900c. 14950c. 15000c. 15050c. 15100c. 15150c. 15200c. 15250c. 15300c. 15350c. 15400c. 15450c. 15500c. 15550c. 15600c. 15650c. 15700c. 15750c. 15800c. 15850c. 15900c. 15950c. 16000c. 16050c. 16100c. 16150c. 16200c. 16250c. 16300c. 16350c. 16400c. 16450c. 16500c. 16550c. 16600c. 16650c. 16700c. 16750c. 16800c. 16850c. 16900c. 16950c. 17000c. 17050c. 17100c. 17150c. 17200c. 17250c. 17300c. 17350c. 17400c. 17450c. 17500c. 17550c. 17600c. 17650c. 17700c. 17750c. 17800c. 17850c. 17900c. 17950c. 18000c. 18050c. 18100c. 18150c. 18200c. 18250c. 18300c. 18350c. 18400c. 18450c. 18500c. 18550c. 18600c. 18650c. 18700c. 18750c. 18800c. 18850c. 18900c. 18950c. 19000c. 19050c. 19100c. 19150c. 19200c. 19250c. 19300c. 19350c. 19400c. 19450c. 19500c. 19550c. 19600c. 19650c. 19700c. 19750c. 19800c. 19850c. 19900c. 19950c. 20000c. 20050c. 20100c. 20150c. 20200c. 20250c. 20300c. 20350c. 20400c. 20450c. 20500c. 20550c. 20600c. 20650c. 20700c. 20750c. 20800c. 20850c. 20900c. 20950c. 21000c. 21050c. 21100c. 21150c. 21200c. 21250c. 21300c. 21350c. 21400c. 21450c. 21500c. 21550c. 21600c. 21650c. 21700c. 21750c. 21800c. 21850c. 21900c. 21950c. 22000c. 22050c. 22100c. 22150c. 22200c. 22250c. 22300c. 22350c. 22400c. 22450c. 22500c. 22550c. 22600c. 22650c. 22700c. 22750c. 22800c. 22850c. 22900c. 22950c. 23000c. 23050c. 23100c. 23150c. 23200c. 23250c. 23300c. 23350c. 23400c. 23450c. 23500c. 23550c. 23600c. 23650c. 23700c. 23750c. 23800c. 23850c. 23900c. 23950c. 24000c. 24050c. 24100c. 24150c. 24200c. 24250c. 24300c. 24350c. 24400c. 24450c. 24500c. 24550c. 24600c. 24650c. 24700c. 24750c. 24800c. 24850c. 24900c. 24950c. 25000c. 25050c. 25100c. 25150c. 25200c. 25250c. 25300c. 25350c. 25400c. 25450c. 25500c. 25550c. 25600c. 25650c. 25700c. 25750c. 25800c. 25850c. 25900c. 25950c. 26000c. 26050c. 26100c. 26150c. 26200c. 26250c. 26300c. 26350c. 26400c. 26450c. 26500c. 26550c. 26600c. 26650c. 26700c. 26750c. 26800c. 26850c. 26900c. 26950c. 27000c. 27050c. 27100c. 27150c. 27200c. 27250c. 27300c. 27350c. 27400c. 27450c. 27500c. 27550c. 27600c. 27650c. 27700c. 27750c. 27800c. 27850c. 27900c. 27950c. 28000c. 28050c. 28100c. 28150c. 28200c. 28250c. 28300c. 28350c. 28400c. 28450c. 28500c. 28550c. 28600c. 28650c. 28700c. 28750c. 28800c. 28850c. 28900c. 28950c. 29000c. 29050c. 29100c. 29150c. 29200c. 29250c. 29300c. 29350c. 29400c. 29450c. 29500c. 29550c. 29600c. 29650c. 29700c. 29750c. 29800c. 29850c. 29900c. 29950c. 30000c. 30050c. 30100c. 30150c. 30200c. 30250c. 30300c. 30350c. 30400c. 30450c. 30500c. 30550c. 30600c. 30650c. 30700c. 30750c. 30800c. 30850c. 30900c. 30950c. 31000c. 31050c. 31100c. 31150c. 31200c. 31250c. 31300c. 31350c. 31400c. 31450c. 31500c. 31550c. 31600c. 31650c. 31700c. 31750c. 31800c. 31850c. 31900c. 31950c. 32000c. 32050c. 32100c. 32150c. 32200c. 32250c. 32300c. 32350c. 32400c. 32450c. 32500c. 32550c. 32600c. 32650c. 32700c. 32750c. 32800c. 32850c. 32900c. 32950c. 33000c. 33050c. 33100c. 33150c. 33200c. 33250c. 33300c. 33350c. 33400c. 33450c. 33500c. 33550c. 33600c. 33650c. 33700c. 33750c. 33800c. 33850c. 33900c. 33950c. 34000c. 34050c. 34100c. 34150c. 34200c. 34250c. 34300c. 34350c. 34400c. 34450c. 34500c. 34550c. 34600c. 34650c. 34700c. 34750c. 34800c. 34850c. 34900c. 34950c. 35000c. 35050c. 35100c. 35150c. 35200c. 35250c. 35300c. 35350c. 35400c. 35450c. 35500c. 35550c. 35600c. 35650c. 35700c. 35750c. 35800c. 35850c. 35900c. 35950c. 36000c. 36050c. 36100c. 36150c. 36200c. 36250c. 36300c. 36350c. 36400c. 36450c. 36500c. 36550c. 36600c. 36650c. 36700c. 36750c. 36800c. 36850c. 36900c. 36950c. 37000c. 37050c. 37100c. 37150c. 37200c. 37250c. 37300c. 37350c. 37400c. 37450c. 37500c. 37550c. 37600c. 37650c. 37700c. 37750c. 37800c. 37850c. 37900c. 37950c. 38000c. 38050c. 38100c. 38150c. 38200c. 38250c. 38300c. 38350c. 38400c. 38450c. 38500c. 38550c. 38600c. 38650c. 38700c. 38750c. 38800c. 38850c. 38900c. 3

FENNIMAN'S **AND** **BUSINESS** **GAZETTE** **EDUCATOR**

THE G. A. GASKELL CO., PUBLISHERS.

CHICAGO AND NEW YORK, SEPTEMBER, 1886.

VOL. VIII.—No. 8.

Prof. Chas. R. Wells.

As one of the pioneer business educators in ascertaining and developing the practical methods of education as exemplified in the business college of to-day, Prof. Wells has had an extended and successful experience.

Having received a good English education at one of the leading seminaries of the State, he entered the Commercial College of Geo. W. Eastman at Rochester, N. Y., in 1857, and completed the course of instruction while in the nineteenth year. From 1857 to 1864 he was associated with H. G. Eastman at Oswego, St. Louis and Poughkeepsie. During the latter year, in connection with Thomas H. Stevens, he organized a business college at New Haven, Conn. A feature of this college was the perfecting and systematizing of what is now generally known as the "Actual Business" or "Business Practice" plan of teaching, a method which has added largely to the interest and value of the business college training. The significance of the improvements introduced at this time by Stevens and Wells was due to the fact that a real money value was attached to the results of every transaction, and that every gain or loss of the "representative" college currency was indicated by a genuine loss or gain in good money.

The originator of this plan (excepting the real money value) was Geo. W. Eastman, from whom it was received in detail by Prof. Wells in 1857.

Prof. Wells' long experience in business college work has made him familiar with, as well as an authority on nearly every department of instruction in institutions of that kind, but as a teacher of practical penmanship especially he has for many years been recognized as a leader, and every college with which he has been associated has felt the influence of his ability and zeal in this direction.

About ten years ago, having relinquished active participation in college work, he turned his attention to the improvement of methods of teaching penmanship in public schools, and since then has given the most of his time and devoted his best efforts to the working out of this problem.

The marked success which has signaled his work in the public schools of Syracuse, N. Y., where he has been engaged for the past seven years, has attracted wide attention, and for him a most enviable reputation as a teacher, a successful teacher. With the excellent series of lessons given during the past year in the GAZETTE the thousands who have followed them with interest and profit are of course familiar.

Prof. Wells was unquestionably born to teach, and his unflagging enthusiasm for the advancement of his chosen profession has been so uncertain a factor in augmenting the measure of his success.

As Director of the CHAUTAUQUA SCHOOL OF BUSINESS he has fully demonstrated his fitness for the position assigned him in the work of this great university. In the complete success of this correspondence school, which now appears to be amply assured, we can see the growing achievement of a busy, useful life in the line of special education work.

Teaching Writing.

THOUGHTS FROM A PAPER READ BY A. H. HINMAN AT THE BUSINESS EDUCATORS' CONVENTION.

Correct writing is partially the result of correct movement. Movement and form should walk together like a team of good horses. The other day in Boston I was riding in a street

car when one horse pushed ahead and did the pulling, while the other held back. That was like form in writing going ahead without movement. But when both pulled together we went along nicely. That was like form and movement going along together. Driving either movement or form to excess will interfere with progress. The teacher should be constantly on the watch to see that both get along evenly. Too much form will injure writing by destroying movement; too much movement will also injure writing by destroying form. You cannot produce good results without uniformity of action. If a person steps quickly at one time and slowly at another, the steps will be of different length. But when he moves with a regular step—one, two, three, four—the steps will be equal in length. Uniformity of outline, or form, is largely the result of uniformity of action. To secure rapid writing (and I do not mean by that a rapid, jerky action) the movement should not be slow at

certain stage of writing. He got his pupils very enthusiastic in the matter of writing, and so worked them up to a love of the art that I have often seen tears shed in his classes by pupils who were discouraged. I saw him go to one young man whose tears had wet his paper, and who said, "I don't believe I will ever learn." Mr. Spencer sat down and wrote a poor copy, little better than the young man could write, and said, "There, see if you cannot beat the old man." In a little while Mr. Spencer came along, looked at the work and slapped the young man on the back, saying, "There, you are beating the old man, I will get another pen," and he wrote a little better copy, in this way leading the pupil up to better work. You will find it a good plan to sometimes give a poor copy and tell your pupil to beat you. Take a little child. "Come," you say, "let's run a race." Away the little one goes, and how happy it is when it excels. But supposing you start off and run away from the

best key to success, and if you use it judiciously among your pupils they will strive to succeed.

A Mammoth Book.

"Just out of London they are at work on the biggest book in the world," said a New York publisher yesterday, who has recently returned from a trip to England. "It will be more than four times as large as Webster's dictionary, and will contain something like eight thousand pages. It is to be the ideal dictionary of the English language, and will supersede all pre-existing authorities. It has long been realized by scholars that the English language is deficient in this respect. The French have two dictionaries, that of M. Litre and of the Academy, that are far superior to our own. The Wortschuch of the German brothers Grimm is still more exhaustive and authoritative. Even the Portuguese dictionary, by Vieira, decidedly surpasses anything in English. But the British Philological Society proposes to fill this yawning gap in our reference books. They hold that a dictionary should be an inventory of the language, and that its doors should be open to all works—good, bad and indifferent. The new work will not be confined to definitions and cross-references. The life history of each word will be fully given, with a quotation from some standard writer, showing its shades of meaning and the variations in its usage from one generation to another. The work was originally started in 1859, but the death of editors, financial embarrassments, and changes in the plans have interrupted its progress. It is now hoped that the book may be published to its completion without unnecessary delay. The amount of research and reading yet to be accomplished is very great, and there are on hand some 3,000,000 to 4,000,000 slips which require patient classification. The next century will probably open before the dictionary can be placed in complete form upon the library shelves. But the advance sheets, devoted to the first letters of the alphabet, which have already been issued, have met with the most favorable comment from scholars, and given promise that the English language is to have at last a lexicography worthy of its literature."



PROF. CHAS. R. WELLS.

one time and rapid at others, but the pen should move as in walking, with regular steps. If a person moves his pen regularly as rapidly as he can write well, produces a good form, and keeps it up through the page, he will get through that page much quicker than he who writes spasmodically. It is uniformity of action that produces good writing and a swiftly written page. * * *

Enthusiasm in the teacher is the chief key to success. The pupils will not be enthusiastic in their work if they do not see enthusiasm in the teacher. During the school hours the teacher should do the best work he can for his pupils, and if he feels himself lagging he should feel that he ought to quicken work or get out of the profession. This enthusiasm can be created in various ways. * * *

I teach pupils what to do in order to teach them what to do. Sometimes I believe it is well to have students write with you. If a pupil is discouraged in his work, I prepare for him a copy a little better than his own writing, and he thinks he is coming nearer to what I can do, that after all there is not much difference. I say to him: "See if you cannot beat my copy, and if you can I will try to give you a better one." I saw this done many years ago by Mr. Spencer, author of the Spen-

child, can you ever get him to run with you again? * * *

I believe in firing the ambition of a pupil in teaching writing in a poetic way. Father Spencer, who was so excellent in his work, was full of the poetic of motion. He saw beauty in the waves of the sea, and the trees and the flowers and the clouds, in the bend of a blade of grass—everywhere, in fact. He would in his blackboard practice let the movement up and down resemble the waves of the sea, training the pupil to graceful action, for where you have graceful action you will have graceful form. * * *

The old gentleman, whom I shall always remember with reverence, Mr. Spencer, would go around and put a boy on the back, saying, "You are doing well," and the boy would work with all his might and wonder when he was going to get more of that praise; and when the master came around again he would look for it, for he knew he had been doing his best and deserved it, and that the old gentleman would be sure to give it. Love of approbation is an incentive to action. It exists in all mankind, and is the cause of the largest amount of excellence. Skill in almost every direction is developed through the love of approbation. Approbation was Father Spencer's

A novel use of the stereoscope was recently made in the detection of a counterfeit bank note. A hundred-franc note was submitted to the experts of the Bank of France as issued by a band of forgers, but the execution was so perfect that the experts of the next century will probably open before the dictionary can be placed in complete form upon the library shelves. But the advance sheets, devoted to the first letters of the alphabet, which have already been issued, have met with the most favorable comment from scholars, and given promise that the English language is to have at last a lexicography worthy of its literature."

Elegant Lead-Penels.

In point of finish, beauty, fineness of lead, the GAZETTE pen is a leader. These are securely and sent by mail at 50 cents per dozen, or wholesale to regular agents at \$3 per gross.

The card specimens on page 7 were dashed off by their authors without any idea of their entering the engraver's retreat. The work is good, however, for unpremeditated strokes.

Glimmering Glimpses of Chautauqua.

ETCHED FROM THE WING, BY THE GAZETTE'S GLASNER.

No summer resort offers such a mixture of comfort, pleasure and rare intellectual treats as Chautauqua Lake, a "glimmering gem" of crystal water set in an elevated ridge which divides the slope of the St. Lawrence and that of the Mississippi. Flowing in a south-

easterly direction the waters from this lake mingle with that of the Ohio, Allegheny and Mississippi, yet, go back in almost any direction and the flow is in an opposite direction. The supply of water to the lake is received mostly through the source of numerous springs which bubble up from its sylvan banks, and keep its waters always cool and crystal-like. The lake is about twenty miles in length, with charming summer residences sprinkled all along its wooded banks, and further back graded slopes with small farms of growing crops spread here and there. At times, when the sun bursts from behind a cloud, there are kaleidoscopic views about this lake which defy the inspired touch of a Raphael, or challenge the vocabulary of the most fastidious word painter to graphically represent. Across the lake perhaps you will see partly on land and partly on the placid water, a golden sheet of bright sunlight gilding hill-sides and water into a rare picture, and if a small sail boat happens to pass across this sunlit spot, the scene is intensified by the white sails flapping in the breeze. Shadows of various clouds passing over the lake cause the water to variegate with the most delicate tints; here on its calm bosom an emerald spot appears, there in the distance is a shimmering spot of deep yellow, and further on perhaps, a purple belt drawn from above to below. And thus it is, this kaleidoscopic-like gem, every change of weather produces its corresponding change on its mirror-like surface.

Chautauqua proper is the chief attraction of the lake, being the place where the Assembly meets from year to year, and where thousands of visitors from all parts of the country come to spend their summer. Cottages and tents are thickly sprinkled all over the grounds, giving the place the air of some quaint old village of primitive times. There are no sidewalks, but rustic roads run here and there which are called avenues. So many educational departments, buildings and devices give it the appearance of a modern Athens. Here are the headquarters of the Literary and Scientific Circle, Schools of Languages, the Teachers' Retreat, the School of Theology, the College of Mule, School of Clay Modeling, School of Cookery, Young Folks' Reading Union, Missionary Institute, Gymnasium, School of Shorthand, School of Business and other departments of education. It would be impossible to mention all the interesting features of this glorious place shorter than a volume. The amphitheater is located near the center of the grounds, and at times the peals from the great organ can be heard from nearly all the various cottages. Here, every day for two months, is given a programme of rare excellence.

One hour you are entertained by the most soul-stirring music, another by a lecture by some celebrity of this or other countries. To-day the Schubert quartet are lifting us heavenward by their blending voices, to-morrow we are awe-stricken by Sam Jones' shower of salubrious theology. And so on, every day brings new features. While there we heard Dr. Talmage lecture on The Abundances of Evolution in that stage-rambling style peculiar to himself. When he opens his mouth wide enough for one of his home constructed words to escape there is just enough room on the

outside for his voice, which, by the way, is a very noticeable feature. Some one speaking of his voice has said: "Talmage's resonant tones, when in a rasping vein of sarcasm, cause the feathers on the ladies' hats to curl and the flowers to wither under the pungent blast." This statement sounds to us like an overgrown hyperbole. We listened to Will Carleton in his best poems. Everybody was interested in Carleton because his poems are full of life, and

physiognomy and proved to us that he was mortal, and would not vanish into thin air as many supposed.

Geo. W. Cable read some of his unpublished writings in an entertaining style. Upon his first appearance upon the stage he was somewhat fatigued from travel, and at first spoke rather low. Some shouting minister from the rear of the amphitheater who could not be entertained unless a man yelled until his epiglottis stuck to the roof of his mouth and turned red in the face, asked him to speak louder. Cable did so, but almost any one could see that he

For a number of evening entertainments we were taken across the Atlantic by means of ingenious stereoscopic lectures and well delineated illustrations. One moment the listeners, lifted into imaginary spheres by vivid description and life-like views, were plowing their way through the briny waters of the Atlantic aboard some grand old steamer of the Cunard line, and the next were crowded into a quaint and dusty looking English omnibus. In an instant we were crossing the English channel en route to Paris. After arriving we were led through art galleries, museums, and other places of interest until the day's zinging sights of Parisian beauty brought the nearly dazed eyes to our aching eyes. This is only a vague hint of what was brought so clearly before us.

The illuminated fleets at Chautauqua are remarkably beautiful. Hundreds of row boats, steam launches, large boats and other craft constructed for the occasion, all brilliantly illuminated with lanterns of every hue, furnish a charming panorama. They march in straight lines and then form into fantastic circles and emblems, reminding one of what might be seen during a night at Venice, or a Japanese night of feasting.

The most novel musical feast we enjoyed while at Chautauqua was the "Rock Band" a more wonderful and unique arrangement could not be imagined. Fancy a wooden frame about twelve feet long, like two wooden shelves. On the upper shelf, insulated by means of straw ropes, are twenty-five slabs of rough stone chipped and hammered like the stone coals of our barbeques and hoes, from four feet to six or eight inches long and from one and one-half to four inches broad, arranged in three rows and two like the black notes of a piano, which they truly represent. On the lower shelf, insulated in the same way, are the natural strings, and gradually decreasing in size, from the deep notes of the bass cello to the small high notes of the treble. This gigantic instrument is played by three performers with wooden mallets covered with leather. There are three interesting features about the instrument, the novelty of its construction, the deftness of the performers, and the excellent melody produced.

Among the most interesting features of the Chautauqua grounds are a number of devices calculated to assist the instructors in the various departments. These are the models of Jerusalem, the great Pyramid, the Palestine Park, and the Pathway of Roman History. They not only serve their purpose in assisting students of the regular courses, but they are a continual object lesson, which is forced again and again upon the attention of the most careless student or visitor.

For a vivid realization of the natural features of the Holy Land, Palestine Park has but one equal, and that is Palestine itself. The Park lies along the lake which here makes a graceful curve like that of the Mediterranean Sea, and along the shore the mountains of Bible history appear here in their proper proportions, as mounds of masonry covered with close green turf. The Valley of the Jordan holds a tiny stream which runs all summer long in its sunken channel to the Dead Sea, a perfect illustration of the level of the lake. Little cities dot the miniature landscape here and there and evergreen trees do duty as the Cedars of Lebanon. During the Assembly session lectures are given in the park by competent persons, who amid these suggestive surroundings explain the beauties of the Holy Land.

The Pyramid stands on the Terrace in the rear of the postoffice, and presents a sectional view of the great Pyramid of Cheops near the Egyptian Nile, which is supposed by some learned men to contain within its massive

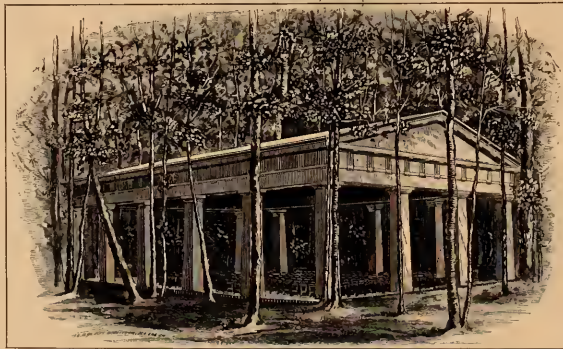


BITS IN AND AROUND CHAUTAUQUA.

he infuses new meaning by his peculiar but natural style. There is something in his manner which always announces the funny parts ere he reaches them—a twinkle of his eye, a half-curled smile stealing across his mouth, or a mechanical frown drawn across his brow, all speak plainly of the coming of a button tetter. He certainly touches the

was a little vexed at the remark coming so abruptly. After winding up a chapter with an enthusiastic climax he asked in a tone slightly tinged with sarcasm, "Did you hear that?"

Frank Beard was mysteriously blown in on the audience one afternoon, wearing a bland look on his Apollo-like face and a bundle of charcoal and red paint under his arm. In care



HALL IN THE GROVE.

hearts of the people, by moving with them and not by taking an eagle's flight into the gauzy nothingness. Dr. Buckley, of New York, amused us one afternoon with his lecture on "Quackery." He pulled back the somber curtains of spiritualism, revealing the false hair, wax figures, unburnt spirits of the departed, limberjacks of all sizes, and all wires connecting with Plutonian stations, etc. He also drew the cork from patent medicines, and showed the different species of bosh that were contained in the deadly concoctions. He also pulled the funeral drapery from the clerical

of his keeper. He was permitted to roam over the stage for the better part of the afternoon. After removing his cuffs and a few remarks, he was permitted to draw pictures. After drawing a very comical picture he has a way of looking grieving, as though all that was near and dear to him had been torn from his grasp. Counting all that is before him he rose up, heard naturally has a very long face. His charcoal and crayon sketches are wonderfully graphic. The GAZETTE readers will find novel and ingenious ideas in his drawing lessons which appear each month.

stone work the sum of human knowledge. The section is so arranged as to show the chambers and passages which have been discovered within its depths. Descriptive talks upon the Pyramid are given by men acquainted with its wonders.

"The most fearful of all is the beautiful grove near the steamboat landing. It is about twenty-five feet in diameter and is surrounded by a gallery from which one looks down upon the pigmy city. Everything is represented in the model—the city quarters, the deep ravines and brooks, the Mosque and its courts, the Temple of the Sun, the city of the dead, whose names are connected with the history of the Jews and their capital.

"The Roman Pathway is a successful attempt to outline the events of the ancient history of Rome in such manner that they may be deeply impressed upon the mind of the student. One of the avenues which extend along the river terrace from the great Amphitheatre to the *Academy*—the grove which has been dedicated to the University, and which now shades the buildings of the department of Ancient Languages—was chosen for this pathway. By the wayside tablets have been erected, each bearing the name and date of an important event in the history of the Empire. There are some sixty of these tablets placed at regular intervals on a scale which allows two feet to the year. In this manner the period from the Roman growth and greatness is marked out, and the relation to time is preserved and presented to the eye. The centuries are designated by the hand, and upon the path there faces a summary of the events of the hundred years immediately preceding, a list of the greatest names of the epoch, and a few words giving the distinctive features of the century, for example, as an age of conquest or of civil war. The whole is a novel textbook, and like *Chateaubriand's* *Chateaubriand* it is both interesting and instructive."

Some persons who have not visited this veritable dreamland get an idea that it is only a workshop for the ponderous brain, and that visitors have thrust upon them *menus* of theology, science, and a general potpourri of brain food. Without investigation they see cadaverous looking disquisitions and disquisitions of a sunnier in a dream-like way toward the profound throne of some professor of Latin-Greek or Persian mythology. Not so; if one is here to be constructed he can indulge his laziness here as well as in the festive hammock of the seashore, while he can have all advantages possible. There is no need in the case of those that will compel him to become lean and hungry over scientific questions or half-splitting theological conundrums. If he finds Talmage's words too pungent for his mental appetite he can quietly withdraw from the board. If Buckley's words touch him in a tender spot or his nervous system is in a way he may quietly seek solitude without interference. There is always something going on here to please every one, no matter how his tastes may vary. If you delight in pulling the sportive pucker from his moist retreat,

"Here is the eagle's paradise,
A dreary, endless retreat,
And will forever spring at his feet."

Or if you have the soul of an artist and delight in feasting your eyes on verdant shores and sunlit waves, you may have your love gratified here.

"Change is impressed on everything around thee;
Yet thy beauty thou shalt still remain,
What if of times to lay thine faith bare thee?
Spring hath restored thy loveliness again.
Far down into thy deep, still waters gliding,
Haven's blue nest inverted I behold thee,
Up from thy depths light, fiery clouds seen raising,
Tinged by the setting sun with hues of gold."

POINTS OF DEKOR.

BY C. H. PRICE, OF KOKOMO.

"Truth forever on the scaffold,
Falsehood no so long;
And that scaffold sways the future;
And behind the dim unknown,
Standeth God within the shadow,
Waiting to patch upon the shield of his own."

Prof. Wells is hewing to the line, and teachers of experience will bear me out in saying that his conclusions in the main are undeniable. He puts the matter very mildly when he says that "rapidity of movement in practicing differs in an open question, teachers differing widely on this point," and follows with ex-

plicit instruction in language that cannot be misunderstood: "Begin with a moderate uniform movement," mark the language, "and then gradually increase the speed as the action appears to come under control, and more encouraging results will generally be secured."

"The most fearful of all is the beautiful grove near the steamboat landing. It is about twenty-five feet in diameter and is surrounded by a gallery from which one looks down upon the pigmy city. Everything is represented in the model—the city quarters, the deep ravines and brooks, the Mosque and its courts, the Temple of the Sun, the city of the dead, whose names are connected with the history of the Jews and their capital.

"The Roman Pathway is a successful attempt to outline the events of the ancient history of Rome in such manner that they may be deeply impressed upon the mind of the student. One of the avenues which extend along the river terrace from the great Amphitheatre to the *Academy*—the grove which has been dedicated to the University, and which now shades the buildings of the department of Ancient Languages—was chosen for this pathway. By the wayside tablets have been erected, each bearing the name and date of an important event in the history of the Empire. There are some sixty of these tablets placed at regular intervals on a scale which allows two feet to the year. In this manner the period from the Roman growth and greatness is marked out, and the relation to time is preserved and presented to the eye. The centuries are designated by the hand, and upon the path there faces a summary of the events of the hundred years immediately preceding, a list of the greatest names of the epoch, and a few words giving the distinctive features of the century, for example, as an age of conquest or of civil war. The whole is a novel textbook, and like *Chateaubriand's* *Chateaubriand* it is both interesting and instructive."

Some persons who have not visited this veritable dreamland get an idea that it is only a workshop for the ponderous brain, and that visitors have thrust upon them *menus* of theology, science, and a general potpourri of brain food. Without investigation they see cadaverous looking disquisitions and disquisitions of a sunnier in a dream-like way toward the profound throne of some professor of Latin-Greek or Persian mythology. Not so; if one is here to be constructed he can indulge his laziness here as well as in the festive hammock of the seashore, while he can have all advantages possible. There is no need in the case of those that will compel him to become lean and hungry over scientific questions or half-splitting theological conundrums. If he finds Talmage's words too pungent for his mental appetite he can quietly withdraw from the board. If Buckley's words touch him in a tender spot or his nervous system is in a way he may quietly seek solitude without interference. There is always something going on here to please every one, no matter how his tastes may vary. If you delight in pulling the sportive pucker from his moist retreat,

"Here is the eagle's paradise,
A dreary, endless retreat,
And will forever spring at his feet."

Or if you have the soul of an artist and delight in feasting your eyes on verdant shores and sunlit waves, you may have your love gratified here.

"Change is impressed on everything around thee;
Yet thy beauty thou shalt still remain,
What if of times to lay thine faith bare thee?
Spring hath restored thy loveliness again.
Far down into thy deep, still waters gliding,
Haven's blue nest inverted I behold thee,
Up from thy depths light, fiery clouds seen raising,
Tinged by the setting sun with hues of gold."

"Change is impressed on everything around thee;
Yet thy beauty thou shalt still remain,
What if of times to lay thine faith bare thee?
Spring hath restored thy loveliness again.
Far down into thy deep, still waters gliding,
Haven's blue nest inverted I behold thee,
Up from thy depths light, fiery clouds seen raising,
Tinged by the setting sun with hues of gold."

"Change is impressed on everything around thee;
Yet thy beauty thou shalt still remain,
What if of times to lay thine faith bare thee?
Spring hath restored thy loveliness again.
Far down into thy deep, still waters gliding,
Haven's blue nest inverted I behold thee,
Up from thy depths light, fiery clouds seen raising,
Tinged by the setting sun with hues of gold."

[FOR THE PENMAN'S GAZETTE.]

Two Pens.

Said the statesman's shining pen:
"I can chill the hearts of men,
Who write the king's decrees,
Some will write in agony,
At my touch the iron portals
Shall open to prisoned ones,
And smite the awful doom
See the scaffold grimly gloom,
And cannon's heavy boom
Hail the prisoner to his doom.
When I give the stern command,
Terror rakes o'er the land,
Who write about the bones
When the pealing of the guns,
Echoes o'er the hills afar,
Land rent of bloody war."

Said the poet's stirring pen:
"I can lead the hearts of men,
When the thoughts I write go forth,
From the south to frozen north,
Mary's weep, Brooklyn's groans,
By my touch is failed to rest,
On the discord of your nations,
I can pour my words of woe,
And the hearts with ever pressed,
At my touch are set at rest,
When my sweet pathetic song,
Sweeps the busy land along,
All the hearts of men are stirred
As they read each glowing word,
And the tottering empire stands
To the stately palace halls,
O'er the land and o'er the sea,
Words of mine are scattered free,
Bringing good, where'er they go,
Cheer alike to high and low."

Strongest is the poet's pen,
Strongest o'er the hearts of men.
I. P. M.

[FOR THE PENMAN'S GAZETTE.]

Humorous Literature.

Commenting upon the disposition of Americans to find something fit for levity in every subject, a Boston journal says with regard to laughing: "The humorist is a creature that our love for the comic, ridiculous and humorous in life is causing a degeneration in the moral tone of our character; that we are losing that grave solidity which by nature we should inherit from our Puritan ancestors. It is true that humorous publications and humorous literature are not American in origin in any other country in the world; it is also true that Americans are lovers of the ridiculous in life; have ample evidence of that fact when we saw Oscar Wilde come and depart hence unharmed.

A contemporary says that humor is the most popular of all literature, and justly so. Nothing is so true, and it will be found true, too, that the most sincere patrons of the thousands of jolly, comic and humorous publications that are daily published throughout the United States are our most firmly established business men, the bankers and brokers, physicians and attorneys, who have but a brief hour in which to seek relief from the cares of their daily business, finding in such papers a sprightly spirit which brings forgetfulness for a time of all the vexatious recollections of their cares in the contemplation of the ridiculous and comic delineations of the author's characters, becoming oblivious to their own follies and failures. This should be the aim of the true humorist, he should make fun of his own foibles and find ancestral reaction to Pantagruel. Such are real benefactors to mankind.

Very different are those vulgar scribbles who, without genius for humor or ability in the portraiture of the comic, are constrained to insult into their productions the vulgar error which we call the "funny." Such authors cause as much harm in the way of corrupting the language of those whose habits of speech and ideas of propriety are not yet fixed, as actual intercourse with the users of such language could cause.

To this add the demoralizing effect upon literature by the incorporation of low idioms into a class of literature which is justly esteemed the most popular of all literature. The humorist lives only for the present; but a day passes and the readers feel a loss of that freshness which yesterday characterized his article, but yet the works of the standard humorist are readable. Those who come after him will read of our standard humorists, perhaps, in the history of our domestic literature, and though the picture in the style of caricature which is often adopted is sometimes too roughly drawn, yet they will find true chroniclers of those events than the humorist

who finds something prying-provoking in their now.
W. BURRELL MORRIS.

Goldsboro, Ill., April 17, 1886.

Select Readings.

Beauty and accuracy of expression in reading and speaking may be justly regarded as a fine art, attainable in its perfection only by a knowledge and practice of the rules and principles of elocution. THE GAZETTE would call the attention of its readers to "Select Readings," published by The G. A. Gaskell Co., one of the New York publishers. It is a book which contains 500 pages, printed from clean, new type, on fine lined, heavy, crown plate paper and bound in cloth, English silk cloth, and half Russia, with gilt or plain edges, and side stamps in black and gold of beautiful design. For public or private entertainments the selections are the choice, there being among them those of the most pathetic, gay, humorous, heroic, sublime and patriotic. Price in strong board, cloth back, \$1.75; in English silk cloth, black and gold sides, plain edges, \$2; in silk cloth, black and gold sides, gilt edges, \$2.50; in half Russia, gilt edges, \$4. Agents can make money selling this work. The publishers will send a catalogue of products with circulars and "How to sell" for fifty cents.

Baruum's Rival.

Mr. W. H. Lothrop kindly favors us with a specimen of an advertisement which appeared in the New York papers about the year 1835. It would seem from the size of the advertisement in this advertisement that charitable penmen were permitted to exist even in the primitive days of 1835. The following is the substance of that chimerical effusion.

Quid mirum placet first.
Bristow's Royal Anti-Angular System of Writing.
"Before anything is effected we think it upon itself, but when it is done we stand wonder why it was not before."—Bacon.
"The Study of Years Reduced to Few Hours."
System of Anti-Angular Writing continues to be taught by the real inventor himself, Mr. Bristow, of London, finding every day a new and more perfect Writing Academy, and inventor of the royal adregraphic process for the relief of tremulous writers.
The king, queen, and royal family, and the patronage of the king and queen of Great Britain and the other branches of the royal family; also several thousands of the most distinguished nobles, senators, legislators of America, India, in New York, Paris, delphia, Baltimore and Boston it is almost universally adopted. In London it was sanctioned by the approbation of the Royal Society, Arts and Sciences, and learned institutions in the highly polished and selected metropolitan cities of the British Isles and the Continent of Europe.

The most illegible, cramped or vulgar writing—however defective it may be—will be reformed into a style at one bold, free, elegant, fashionable, perfect, expressive and permanent in twelve easy lessons, or one hour each. Available by persons of all ages and every capacity, from 10 to 60.

Merchants and strangers can be fitted in two days. Improvement guaranteed. Pupils who have never written are taught an elegant hand in eighteen lessons. Fancy the royal family gathered around a small white pine table elegantly constructed kangaroo footprints, with ink bespattering their robes as their pens attempt to walk. Picture his majesty's tongue revolving at a fearful rate as he becomes lost in the "alder-graphic process."

Literary Notes.

The September number of the Philadelphia *Ladies Home Journal* contains a seasonable article on summer desserts and out-door entertaining by Christine Terhune Herrick, an interesting article on common grammatical errors, and how to speak and talk well in company. Mrs. Louisa Knapp, the editor, has met with a remarkable success in building up the journal to a circulation of over 27,000 paid subscribers in three years by her rare tact and genius in catering to the good instincts of her sex, in the richest of home tastes set before her readers every month. The *Journal* is a perfect gem, handsomely printed and illustrated, and employs the best writers, such as Elizabeth Stuart Phelps, Louisa Alcott, Josiah Allen's wife, Harriet Prescott Spofford, Marlon Harland, Rose Terry Cooke, Mrs. Christine Terhune Herrick (Marlon Harland's daughter), Mrs. J. H. Lambert, of Philadelphia, and Mary Abbott Hild.

All "Exchanges" should be sent to the PENMAN'S GAZETTE, 77 Wabash avenue, Chicago, Ill.

Lesson in Writing.

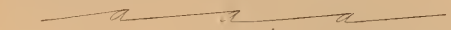
BY A. J. SCARBOROUGH.

We beg the readers of the GAZETTE to accept a substitute for Prof. Wells' lesson this month, as he is so engrossed in business that he can't possibly appear in this connection before our next issue.

I shall aim to make free movement the chief point in these brief allusions. By free movement I mean muscular movement, though there are some hair-curling points of difference among penmen as to the exact meaning of this movement. Now I think almost every reader of the GAZETTE knows exactly what is meant by muscular movement, but does he practice what he knows, and believes to be reasonable and correct theory? We receive hundreds of letters at the GAZETTE office from the "Family Circle." Some of these letters show excellent form, but a glance at them is sufficient to see that all that has been said about training the movement has been sadly neglected. Others show muscular movement which is untrained and balky. They perhaps have good ideas of form, but not having concentrated their practice upon systematic exercise drill, they fail to make anything correct, except occasionally through blind luck. You may find it difficult to write long words and retain the proper slant and regular forms. The following practiced with a regular movement, will help you to overcome tediousness of movement:



Don't jump from one thing to another. There are only a few ground principles underlying penmanship, but they must be learned thoroughly. One of the best writers I have ever met often practiced the small *r* for two and three hours at a time. I have seen pages of his practice paper covered with the following:



The result of such practice not only establishes correct form in the mind but in the hand as well. You never use a good movement until you become so familiar with an exercise that you can start off with confidence enough to put force and freedom in your motion:



In making the three *a*'s, allow the hand to slide freely across the page, but observe that it does not turn over to the right as you form the connecting stroke:



The above practiced with a free and decided movement will help you in writing long words with regularity and speed. You can't expect to learn an exercise of this character by a few careless strokes. Strive to improve in every line:



Exercises containing loop and minimum letters, alternately help to give strength and regular slant to your work:



When good ovals are mastered, half the battle is won in capitals. You can't expect to make full oval capitals until you have thoroughly trained the movement in all the various oval drills.



The constant revolving of the hand and arm may bring back your days of grindstone rotation, but this constant repetition is the only way to train the arm in the primary elements. I don't care how much genius you may have scintillating about your being, you have, in order to learn penmanship, much plodding, even constant grinding before you.



You may have fair control of movement in form and utterly fail in shading in the proper places. An exercise which calls for light and shade alternately will give you skill in shading where you wish, if practiced with that object in view. Try the three *C*'s, shading the first in its loop, the second in the last down stroke of oval and so on.



Nothing tends to give so much force to capitals as the practice of combinations. Take up some letter that will connect well and write as many as four or five without lifting the pen or flagging in movement whatever. You can't dwell on this too much. No matter how good your writing may be already, this will give you more ease in your work and more decision in the appearance of your capitals.



This sweep and strength of movement is the very secret of some of our most expert business writers' success. They have their motion trained to such a free and positive swing that they write well without the slightest fatigue. You see a good penman write with free movement, apparently without effort; you say, "That looks easy," so it is, when you have once gone through this graduated system of training the hand, which gives results as surely as learning to spell prepares you for reading.



One of the best ways to learn writing is, after you get on the right track, to write. You might memorize a volume on the geometrical technicalities of writing and then without putting vim and actual muscular push into your practice, you would scarcely rival the Mongolian hieroglyphics of Horace Greeley. If in teaching a child the art of walking parents should say: "Now little one, preserve an equilibrium by keeping your little body in a perpendicular position, and perambulate by placing your right pedal in advance of your left and *vice versa*, observing that you have compound action of mind and nerve," the child would surely fall under such a mass of verbiage. But if the parent should say *Walk* the child would know what was meant. I have seen pupils grasp the idea of muscular movement from a simple illustration and hint. They would get ideas enough in a few lessons to practice on successfully for months.



Combined signatures make an excellent practice for giving skill in varied turns. This kind of practice is so fascinating that it calls forth more variety of movement than you realize. One common fault among students of writing is in failing to practice an exercise long enough to make it interesting to them. No matter how tedious an exercise seems at first, as you become skillful in its execution, the drudgery wears off.



The Critique in Penman.

In the study of any art where beauty and harmony are leading characteristics, the aesthetic sense and discriminating powers naturally become more acute. The mind, through the study and practice of writing, is rendered more searching in the elements of expression or form in other objects. The eye is trained to such an extent that common place objects are scrutinized more closely. The penman feels, or should feel that his accomplishments are an incentive to the higher development of the artistic faculty in other things. If musicians should follow the nobler impulses awakened by their productions they would represent universally the grandeur of humanity, their minds would be ever stored with the most beautiful imagery, their natures would be the soul of sympathy itself. Train the mind to criticism in one art, and you train it for investigation in others. Form the habit of in-

vestigation, and you become critical as a result, but the art of mastering in detail must first be learned in one thing. Learn to discover harmony and beauty in a landscape, and you learn to discover beauty in the description of landscapes. Become critical in form and motion, and you cultivate a taste for fitting words and graceful expressions. The reasoning powers are strengthened by the study of mathematics, and surely the sensuous knowledge is rendered more acute by the study of an art which has for its features beauty and harmony. The penman who is not cloistered with his art alone will not fail to feel that his knowledge and skill are preparing his taste for other arts. As the ear becomes sensitive to the slightest harshness or discord, so the eye becomes quick to detect deformity or detects of any kind in writing.

I can—Of course you can. You show it in your looks, in your motion, in your speech, in everything. I can! A brave, hearty, substantial, soulful, manly, cheering expression. There is character, force, vigor, determination, will in it. We like it. The words have a spirit and sparkle about them which takes one in the very right place. I can. There is a world of meaning expressed, nailed down and a mimed into these two words; whole sermons

of solid-ground virtues. How we more than admire to hear a person speak it out bravely, boldly, determinedly, as though it were an out-reaching of his entire nature; a reflection of his inner soul. It tells of something that is earnest, sober, serious; of something that will hattle the race, and tumble with the world in a way that will open and brighten and tellow man's eyes.—Ex.

P. Jones
1

Louis W. Jones
2

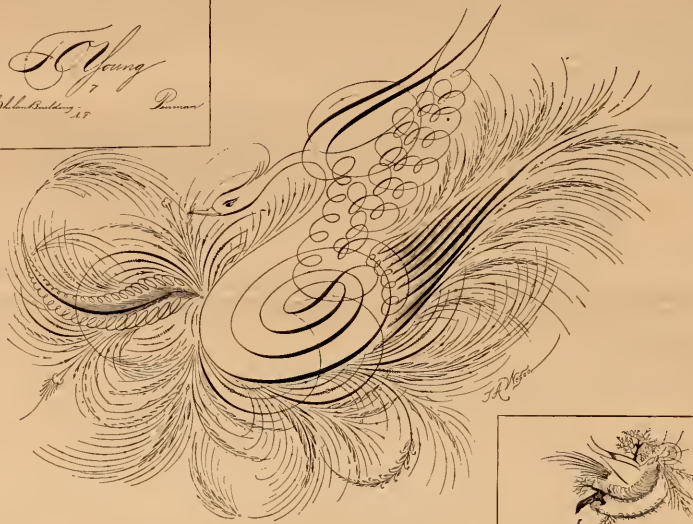
J. H. Jones
3

F. E. Vaughan
4

B. W. Jones
5

F. E. Vaughan
6

F. O. Young
7
"Philadelphia 1878" "Dunham"



F. E. Vaughan
9

F. E. Vaughan
10

F. E. Vaughan
11

D. W. Jones
12

J. M. Jones
13

D. W. Jones
14

FLASHING SWEEPS FROM A FEW OF THE FULL-FLEDGED FLOURISHERS.

Nos. 1, 2, 3, 5 and 10 are from the flexible pen of the famous Madras. Nos. 4, 6 and 9 are from the unquivering hand of A. W. Dakin. Nos. 11, 12, 13 and 14 are from the invincible Bennett. No. 7 is from the left hand of the Pacific Fred O. Young. No. 8, representing a small fowl, apparently eating its nest, was executed by Mr. Barlow, and the central figure, a larger bird, is the work of J. A. Wesco.

Orders for subscriptions should be addressed to our Chicago office, as follows:

G. A. GASKELL CO.,
100 W. Jackson Ave., Chicago, Ill.

in accordance with the preceding rules for the simple vowels, thus: (See Plate 1, Section 3.) quality, 'qually, endure, procure, abjure, re-

If any reader of the GAZETTE wishes to know if he is correct in his studies of this *lesson*, end of the *reading exercise* following the instruction, write the phonographic words with your translation on alternate lines, and send to Prof. W. D. Bridge, Plainfield, N. J., with two ten-cent stamps, and a correct reply will be returned.

Now Begin to Earnest.

Many young and middle-aged people have been pursuing when the 'Conventional Session' should come to take up shorthand and go to it with a will. Begin now. Cooler days and nights invite to renewed diligence in study, and probably no one single branch of study will pay so richly in all lines as the mastery of Phonography. You can learn shorthand at the same time as well as at a school for that purpose. We speak the sober sense when we give this instruction by Correspondence by a competent teacher will produce as excellent result as face to face instruction. We have taught both ways for twenty-five years and do not speak unadvisedly in this matter. Begin now.

Phonographic Nomenclature.

The word *nomenclature* may be an unusual one to many of our readers, but it is used to indicate a system of technical names or terms; for example the chemist will write NaCl for Sodium Chloride, meaning *Common Salt*, and the Graham photographer will write 'Pit!' for the word *perfect*.

Now it can be clearly seen that any system of word naming, or syllable naming, or phrase naming, ought to be founded on simple and suggestive principles. We have examined the nomenclatures of several publishers of shorthand books, and many of them are utterly incongruous. Mr. Graham thirty years ago most scrupulously devised a harmonious, and natural system by which every conceivable form written in shorthand can be clearly, legibly expressed in type words, and as readily understood by the skilled student as would be the ordinary student of logic.

In our own teaching we are accustomed to enforce the use of nomenclature, or shorthand terminology—what has been termed by phonographers, our 'Sacred Sanskrit.' We once rode with a pupil for a large portion of an afternoon, and our entire and rapid conversation for the whole time was carried on by means of Graham's nomenclature. We talked about the carriage and pony, the duty road and the scenery, the campground by which we passed, the family and domestic topics, shorthand and scientific subjects, and not once did we put the pen or pencil to paper, but used the clear and picturesque principles by which the shorthand forms were created in our minds were expressed in spoken letters and punctuation marks, such as the compositor might use. We advise all to try this experiment—even for a certain form of private, secret conversation when occasion might require it.

Takigraphy in England.

Our old correspondent, D. P. Lindsey, Esq. of Philadelphia, makes a most ungracious attack on us in the *Consolidated Shorthand*, charging us with writing what we need not write, and with having feelings towards him and takigraphy which we never held. If he will show one single line which we ever wrote in any bitter spirit concerning him or his system of shorthand, made evident on the surface of the article itself, we will make it as good as satisfaction made to Mr. Lindsey. Will he please bring proofs of his charges?

All this is preliminary to what we would say concerning a beautiful little sheet which pioneers the way for 'takigraphy' in England. Some time since a phonographer became impressed with the desirability of introducing a *connected-vowel* system of shorthand in England, and became a diligent student, practitioner, and now publisher of this to him new system.

There lies before us the first number (September) of the *Student's Shorthand Journal*, to be issued bi-monthly, by George Harris, F. S.

Sc, from the Takigraphic Shorthand Institute, Gloucester, England. This magazine has three illustrations: has excellently engraved shorthand in the student's style, the learner's style, etc., the whole being printed on good paper, and inclosed with a neat illuminated border. Welcome, Brother Harris, to a large field. Do all the good you can with a *connected-vowel* system in England.

The Ammanuensis.

The amanuensis, private secretary, or personal stenographer, should be possessed of a great variety of qualifications.

He should be 'honest as the hills,' so trustworthy that his employer should never doubt his integrity.

He should be *willing and obliging*, that his perfect readiness to go beyond the mere line of routine, or obligation, should be recognized.

Many a time an unaccounted pressure of care, through accumulation of correspondence or otherwise, should evoke a general readiness in the stenographer to step beyond the 'letter of the contract.'

He should be *patient*. Sometimes the matters concerning which dictations are given are of such an exciting or exasperating character as to make the client's blood, brain to burn, tongue to fly, nerves to jump, and then the utmost coolness should be shown by the secretary. If he burns, there's a great fire indeed. Calmness is demanded to do shorthand notation, which shall be absolutely legible under the most trying conditions.

He should be *systematic*. Oftentimes when a great mass of letters, contracts, memoranda, editorials, quotations, appointments, etc., etc., are crowded on the amanuensis, he is compelled to exercise a most wise discretion concerning the definite order in which some of these dictations shall be written out, and shall consider when taking his notes whether they should be immediately reproduced. In such a case the shorthand for 'at once' should be written in the margin.

He should be *accurate*. When the letter says, 'Please find inclosed'—the amanuensis should be sure to prepare the needed enclosure at the very first opportunity, and then there *inclose* the special correspondence, document, check, bill, or what not. If he aggravates, he receives a 'please find inclosed' with no inclosure, getting it somewhat later or not getting it at all. Accuracy should be of course fully characterize the note-taking. If the dictator says I send you so and so, the note should not be so carelessly written as to lead the note taker to read 'I sent,' and so fail to ask the employer for the thing to be sent.

He should be a *keeper of secrets*. No employer but dictates letters which he would not willingly make public, even to a very limited audience. His stenographer and the party addressed should alone have access to whether expressly so characterized or not. Family matters, business prospects, plans in embryo, opportunities looked for, these are often of a semi-confidential nature, and should be treated as such.

He should be a *gentleman* in the best sense of that word. If an employer will often confide to his care delicate details of private matters, he should be able to perform with suave manners, and the culture of general life, refined taste and purpose. No clown or boor is fit to hold the position of private secretary to any gentleman. Therefore a courteous spirit and being are of the highest value in such an office.

And It Died.

Our readers have been informed from time to time of the existence and work of the International Stenographers' Association, and of its proposed annual meeting at Lake George, N. Y., in August last. So it was to be, but alas, so it was not.

At the close of the New York State Stenographers' Association at Lake George, which was at least of its usual brilliancy, there was to have been a further meeting of the distinguished representatives of the craft from the West, North and South, but only a handful of thirteen persons put in an appearance, and as a quorum for business purposes requires twenty, we believe, the International failed to 'come to order.' The noble thirteen present sat in solemn silence, except when discussing how most respectfully to bury the corpse.

The most important feature of this convention (which was *not in esse*, only in *posse*, and there was not enough present for a *posse comitatus*) was the significant absence of the officers. This gave a painful suspicion that this death was 'foreknown' if not 'predestinated.' We are not mistaken sixty-three paid-up members were on the rolls when the International 'gave up the ghost.' This association has been doing a good work and deserved to live. Jealousy of amanuensis and phonographic teachers, on the part of the regular stenographers was the cause, if not the cause, of this sad taking off.

Poetry.

The following sparkling words were taken from a lecture delivered by Edgar A. Poe. They are as full of delicate beauty as a new-blown rose:

'The poet recognizes the ambrosia which nourishes his soul in the bright orbs that shine in heaven, in the volutes of the flower, in the clustering of low shrubberies, in the waving of green fields, in the slanting of tall corn-trees, in the blue distance of mountains, in the coupling of clouds, in the twinkling of half hidden brooks, in the gleaming of silver rivers, in the repose of sequestered lakes, in the star-mirroring depths of lonely wells. He perceives it in the songs of birds, in the harp of Æolus, in the sighing of the night wind, in the reaping of the forest, in the rustle that comes from the shore, in the fresh breath of the woods, in the scent of the violet, in the voluptuous perfume of the hyacinth, in the suggestive odor that comes to him at eventide, from far-distant, undiscovered islands, over dim oceans, illimitable and unexplored. He owns it in all noble thoughts, in all unworried motives, in all self impulses, in all chivalrous, generous, and self sacrificing deeds. He feels it in the beauty of woman, in the grace of her step, in the luster of her eye, in the melody of her voice, in her soft laughter, in her sigh, in the harmony of the rustling of her robes. He deeply feels it in her winning endearments, in her burning endearments, in her gentle charities, in her meek and devoted endurance, in the soft above all, ah, far above all, he kneads it to, he worships it in the faith, in the purity, in the strength, in the altogether divine majesty of her love.'

Stimulant.

The following beautiful lines were written by George D. Prentice, whose pen seemed ever armed with animated truth: "There is a time when the pulse lies low in the bosom and beats low in the veins; when the spirit sleeps the sleep which apparently knows no waking; when the heart is dumb, and the windows are shut; the doors hung with the invisible car of melancholy; when we wish the golden sunshine pitchy darkness, and wish to fancy clouds where no clouds appear. This is a case of sickness when phlegm may be thrown to the dogs, for we want none of it. What shall we do with the spirit? What shall make the heart beat more again, and the pulses throbb through all the myriad tinged lands in the house of life? What shall make the sun kiss the eastern hills again for us with his old awakening glances, and the night overflow with moonlight, love and flowers? Love itself is the greatest stimulant—the most intoxicating and the most powerful of these, and is a miracle still, and is not to be drug store, whatever they say. The counterfeits is in the market, but the winged god is not a money-changer we assure you. "Men have had many things, but still they ask themselves, 'What shall I do?' "Men try to bury the floating dead of their own souls in the wine cup, but the corpse rises. We see their faces in the bubbles. The intoxication of drink sets the world whirling again, and the pulses to playing music, and the thoughts galloping, but the clock runs down as it fills with an unnatural stimulant leaves the house it galloped with the wildest revelry more silent, more sad, more desolate. "There is only one stimulant that never intoxicates—duty. Duty puts a clear sky over every man into which the sky-lark happiness always goes singing."

WANTED! To engrave five young men. Must write a nice hand. Address H. C. CARVER, Oak Park, Ill.

Remington

Standard Typewriter

Does thrice the work of the pen, and relieves the writer from fatigue.



Attention is called to the increased excellence of this incomparable machine. Buy with the privilege of returning it unbroken any time within thirty days C. O. D. for full price paid, not absolutely satisfactory in every respect.

Finest linen papers and Type-writer supplies of all kinds now in stock. Handsome illustrated pamphlet upon application.

WYCKOFF, SEAMANS & BENDIS.

339 Broadway.

NEW YORK.

THE HAMMOND

Unquestionably the most perfect Writing Machine in the World.

The only Type-writer awarded a GOLD MEDAL at the New Orleans Exposition.



Constant use does not and cannot disturb its alignment.

The automatic hammer stroke gives absolutely uniform impression.

It is unsurpassed in speed, and will write over 600 characters in one minute.

Its type wheels comprising different styles of type are interchangeable.

It is light, portable, strong, simple and durable.

For pamphlet and specimen of writing, address

THE HAMMOND TYPE-WRITER CO.

143 Center Street, New York.

O. C. BLACKMER, Agent.

The Hammond Type Writer,

186 Monroe St., Chicago, Ill.

THE STENOGRAPH.

A Shorthand Machine.

Mechanically exact,

easy to use, learn-

ing in the time other

systems re-

quire, speed

as great as

any other.

Now in use

for all kinds of shorthand

work. Taught in many of the

principal Commercial Colleges

and Stenographic Schools of

the United States. In the

hands of an intelligent operator

it never fails to properly do

its work. Send stamp for cir-

cular or 25 cts. for Manual.

U. S. STENOGRAPH CO.

420 NORTH THIRD ST., ST. LOUIS, MO.

WYCKOFF, SEAMANS & BENDIS.

ITHACA, N. Y.

Verbatim Reporters Practically Taught. Correspondence Solicited. Remington Type-Writers & Supplies.

Bookkeeping.

A LESSON FOR BEGINNERS.—NO. 9.

BY CHARLES R. WELLS,
Director of the Chautauque School of Business.

(Copyrighted by Chas. R. Wells. All rights reserved.)

In attempting to give a series of lessons in bookkeeping for beginners, in a publication of this kind, the scope as well as the arrangement of topics was necessarily limited. How to present the subject so as to maintain an interest, and at the same time give rudimentary instruction which could be understood and applied, appeared to be a rather difficult problem. It was thought best, however, to take up one topic at a time, and by devoting the space allowed to a series of simple lessons which would exemplify the principles of double entry, endeavor to make the student familiar with those fundamental principles of debit and credit which underlie the science of accounting.

But in the present number we shall interrupt this order, and give some attention to the subject of forms or vouchers as commonly used in business transactions.

In their relation to commercial operations these vouchers become important factors, entering into nearly every transaction, and usually furnishing the data from which the bookkeeper is expected to make up his records. It is well, therefore, that the beginner should know something of their nature, origin, and use, that he may determine more readily their effect upon the various accounts in his ledger.

INVOICE OR BILL.

BOSTON, July 1, 1886.

MR. A. BEGINNER,

BOUGHT OF JOHN S. HAYDEN.

250	1/2	bbls. Stand. Shore, No. 1 Mackerel,	12 1/2			3037	150
-----	-----	-------------------------------------	--------	--	--	------	-----

The invoice is a memorandum giving date of purchase, number, kind, and cost of items, and usually the terms of sale. When no time for payment is specified, it is supposed to be "on account," that is, giving the customary time of credit. If receipted, it becomes a voucher for the amount paid.

STATEMENT.

SYRACUSE, Aug. 1, 1886.

BOUGHT OF A. BEGINNER.

July	1	Mds.	-	-	-	-	1724	
	8	Mds.	-	-	-	-	2078	Q2
	16	Mds.	-	-	-	-	2077	18

The statement does not give the items, but the amount of purchases at different dates. If payments have been made, the date and amount of each may be indicated. It becomes a voucher if receipted.

RECEIPT.

\$500.

Received, Baltimore, August 7, 1886, of M. A. BEGINNER, Nine Hundred and Fifty Dollars on account.

BAYARD & THOMPSON.

The receipt, as a voucher for the payment of money, may be given in full, on account, or in blank.

ORDER.

SYRACUSE, Aug. 15, 1886.

Mounts P. Kingsley & Son, Philadelphia, may deliver to William Smith one hundred doz. No. 3 Bartlett pens, and charge the same to my account.

A. BEGINNER.

An order may be for mds. or cash, and is held as a voucher by the party on whom it is drawn. If for mds. the party filling it would usually take a receipt from the person presenting it, and send a bill to the one who gave it.

CHECK.

\$1000.

UTICA, N. Y., Aug. 16, 1886.

FIRST NATIONAL BANK,

Pay to A. BEGINNER, or order,

Ten Hundred and Twenty Dollars.

No. 640.

GEO. K. LAPHAM.

A check is an order on the bank, and may be made payable to "order," as above, or to bearer. In the former case the person presenting it must indorse, or write his name on the back, and it becomes a voucher or receipt to the person giving it, and also a voucher to the bank.

Checks are considered as cash items, and when received should be entered to the Dr. side of the ledger.

If a ledger account is kept with the bank, the person giving the check should credit the bank, but if the money in bank is counted as cash on hand, the cash account should be given credit.

INDIVIDUAL NOTE.

\$3823.48

SYRACUSE, N. Y., June 15, 1886.

Ten days after date I promise to pay to the order of SIMPSON & MILLER, Three thousand eight hundred and twenty-three and 4/10 dollars, value received, at the Merchants' Bank.

Due 6, 28, '86.

A. BEGINNER.

In the above note A. B. is the "maker," and S. & M. the firm in whose favor "it is made."

A. B. would charge it to S. & M. and credit bills payable account, while S. & M. on receiving it would charge bills receivable account, and credit A. B.

Before collecting it at the Merchants Bank, S. & M. would have to indorse the note, as it is payable to their order, and it would become a voucher for the payment of that amount by A. B. The bank would also hold it as a voucher against A. B., the same as if he had given a check.

COMPANY NOTE.

\$2000.

GENAUA, N. Y., July 26, 1886.

Thirty days after date we promise to pay to the order of A. BEGINNER, Two thousand dollars, value received, at the Bank of Geneva.

Due 7, 28, '86.

HUDSON & CANE.

It is not always necessary to make a note payable at the bank, or other specified place, although that is the usual form in giving commercial paper. The party named in the body of a note is called the first indorser, and should another person put his name on the back as ad-

ditional security, as may be the case in having it discounted at the bank, he would be called the second indorser.

In case a note is not paid by the makers at maturity, the bank or other holder is required by law to go through the legal form of protest, and to notify each party of this fact, in order to fix the liability of the indorsers.

Upon receiving the above note, A. B. would credit H. & C. and charge bills receivable account. H. & C. on giving the note would charge A. B. and credit bills payable account.

JOINT AND SEVERAL NOTE.

\$1500.

BUFFALO, N. Y., Aug. 20, 1886.

Two months after date, for value received, we, or either of us, promise to pay to the order of GEORGE ANDREWS, Fifteen hundred dollars, with interest.

SAMUEL MARTIN,

JAMES P. KNOX.

Due 10, 23, '86.

A note does not draw interest unless so specified, until after maturity, when it bears legal interest until paid.

As a note is a simple contract, the words value received express the consideration for which it is given.

The three notes given above are negotiable, that is, they may be transferred by indorsement and collection by a third person. This would also be true of a note made payable to some person "or bearer," in which case it would be negotiable without indorsement.

NON-NEGOTIABLE NOTE.

\$500.

ELMIRA, N. Y., Aug. 23, 1886.

One day after date I promise to pay GEORGE ALLEN Five hundred dollars, for value received, with interest at five per cent.

H. L. WILSON.

As this note does not contain the conditions which would render it transferable to a third party, it must remain the property of George Allen until paid. It will draw interest from the 24th of August, but only at the rate specified.

DRAFT.

\$4500.

NEW YORK, July 12, 1886.

At fifteen days' sight pay to the order of our clients, Four thousand five hundred dollars, value received, and charge the same to our account.

To A. Beginner,

Syracuse, N. Y.

GORDON & WILLIAMS.

In the above draft Gordon & Williams are the drawers, and A. Beginner the drawee. G. & W. are also the payees.

Gordon & Williams would indorse the draft and place it in their bank for collection. The bank would forward it to another bank in Syracuse, by whom it would be presented to A. B. for acceptance. In doing this A. B. would write across the face in red ink, "Accepted July 14, 1886, payable at Merchants' Bank, A. Beginner." By this acceptance he agrees to pay the amount named, according to the terms expressed in the body of the draft.

Allowing for the three days of grace the draft becomes due Aug. 1, dating from the acceptance, at which time it is presented to the Merchants' Bank for payment.

When A. B. accepts the draft charges Gordon & Williams and credits bills payable, and when notified that the Merchants' Bank has paid it, he charges bills payable and credits the bank. Accepting (agreeing to pay) a time draft is the same in effect as giving a note.

DRAFT.

\$3916.72.

SYRACUSE, N. Y., Aug. 16, 1886.

Thirty days after date pay to the order of SIMPSON & MILLER, Three thousand nine hundred sixteen, and 7/10 dollars, value received, and charge to my account.

To Ostrom & Judson,

Palmyra, N. Y.

A. BEGINNER.

A. B. is the drawer, O. & J. the drawers, and S. & M. the payees.

Suppose A. B. wishes to send the draft to S. & M. as a payment on account, his entries would be (according to the plan we have been following) as follows: Charge Bills Rec. and credit O. & J., then charge S. & M. and credit bills receivable.

We term it bills receivable, although it does not become so to O. & J., until they have accepted it. The draft would be considered "in favor" of S. & M., because it is made payable to their order. On receiving the draft S. & M. would credit A. B. and charge bills receivable.

When S. & M. receive the draft, they would charge A. B. and credit bills payable.

As this draft drawn thirty days after date, it would become due and payable Sept. 18, without reference to the date of acceptance by O. & J.

\$1000.

PHILADELPHIA, Aug. 5, 1886.

At sight pay to the order of HENRY MUNSON, cashier, One thousand dollars, value received, and charge to our account.

To A. Beginner,

Syracuse, N. Y.

P. KINGSLEY & SON.

In this transaction P. K. & S. make the draft to the order of the cashier of the bank where they do business, and deposit it as a cash item. It would be transmitted to some bank in Syracuse, and if by it presented to A. B. for payment. If he wishes to honor the draft, he writes across the face, "Accepted, payable at Merchants' Bank." He would charge P. K. & S. and credit the Merchants' Bank.

On making the draft P. K. & S. would credit A. B. and charge the bank for it as a deposit.

Re-Educating the Brain.

Forgetfulness is a blessing. Without it every occurrence of a person's past life would be present with him day by day. One reason why sleep is a mental restorative is that it steepens the senses in forgetfulness.

But as blessings may become curses through excess, so a total loss of memory would leave us in the mental condition of infants. Oblivion of the past means the erasure of education and of the mental habits and possessions which it has brought. An educated man who loses his memory requires to be re-educated.

A lady of twenty-four years of age entirely lost her memory through an illness which put her into a state of torpor. She could not recollect even her husband, or the common words of daily speech. She could neither read, nor write, nor sew, nor knit.

She began learning these things, as if she were a child, but, unconsciously to herself, her previous knowledge seemed to make their acquisition easy. In a few months she re-

covered her lost knowledge with accuracy.

A student-ate of our colleges was attacked by a fever, which so affected his brain that he lost wholly his knowledge of the studies in which he had been engaged for years. He was ignorant of Latin, knowing nothing of the grammar, and being unable to read the simplest Latin sentence.

As soon as he regained his physical health, he faced the fact that he must re-educate his brain by beginning at the rudiments. He took edge of Latin, and everything in his mind was new to him, and he experienced a mental difficulty in fixing his attention so as to recall the lesson of the hour.

One day, while learning to construe, he was making a strong effort to recall something in the lesson, when suddenly all the old knowledge of Latin appeared to his mind. He took up a Latin classic, and found that he could read it, as he used to do before his sickness.—Ex.

When you decide to go South make up your mind to travel over the line that passes through the best country and gives you the best place to stop over. This is emphatically the MONOTON ROUTE in connection with the Louisville and Nashville, and the Cincinnati Southern Railways, Pullman Palace Sleepers, Palace Coaches, double daily trains. The best to Cincinnati, Louisville, New Orleans or Florida. For full information, descriptive books, pamphlets, etc., address E. O. McCORMICK, Gen'l. Northern Passenger Agent, Monoton Route, 122 E. Randolph street, Chicago, or Wm. S. BALDWIN, General Passenger Agent, 133

GASKELL'S

Family Atlas of the World

The Latest, Largest, Best and Most Reliable.

Metronomical, Geographical, Chronological, Historical, Political, Statistical, Financial, Commercial, Educational, Agricultural, and Descriptive.

Over Two Hundred Instructive Maps, Charts and Diagrams, from the Latest Official Sources, brought down to June, 1888.

Every Office, Library, or Family should have the LATEST, MOST COMPLETE and RELIABLE ATLAS.

In this age of rapid changes in political Geography, by demand for a good, inexpensive collection of World Maps, with a sufficient amount of statistics, embracing important features of a fixed and determined character. As an instance, note the material growth of the United States, the increase of over 100,000 miles of railroad; more than 3,000 new railroads in 1887; the increase of 1,000,000 new population and 87 new colonies in the various States and Territories, and many other details, especially interesting in the latest and most complete Family Atlas published.

MAPS.

The work contains over One Hundred and Ten complete maps, proper maps, and all Foreign countries and each State and Territory. These Maps are entirely new, and are the most complete and accurate ever executed in the highest style of the art, and are the most complete and accurate in transportation.

DIAGRAMS.

To add to the attraction, interest and value of the work there are over One Hundred and Twenty-inches of Diagrams, illustrating the various countries in bright colors. These have been expressly designed and engraved by the artist, and are the most complete and accurate ever executed in the highest style of the art, and are the most complete and accurate in transportation.

STATISTICAL MATTER.

Complete and accurate statistics of almost every country and exactly adapted to the scope of the volume. These statistics are the most complete and accurate ever published, and are the most complete and accurate in transportation.

CHRONOLOGICAL MATTER.

In connection with the statistical matter a full and complete Chronological matter is given, embracing the present year is given, being divided into the various years of the world, and is the most complete and accurate ever published, and are the most complete and accurate in transportation.

DESCRIPTIVE MATTER.

In addition to the various Maps, Diagrams, Statistical and Chronological matter, there is given an interesting and graphic Description of the various countries, continents, and the various features of the world. This is given in the most complete and accurate manner, and is the most complete and accurate in transportation.

INDEXED.

We have prepared an elaborate and carefully compiled alphabetical index, which will enable the reader to find the location of every country, city, and place, and is the most complete and accurate ever published, and are the most complete and accurate in transportation.

REMARKS.

Every subject which could be made more luminous by pictorial representation, and which has been thought of, is here given in the most complete and accurate manner, and is the most complete and accurate in transportation.

CONTENTS.

The table of contents and index of subjects has been prepared in the most complete and accurate manner, and is the most complete and accurate in transportation.

DESCRIPTION AND PRICES.

Gaskell's Family Atlas is published in one large folio volume of over 400 pages, and is the highest style of the art, and is the most complete and accurate ever published, and are the most complete and accurate in transportation.

AGENTS WANTED.

This book has been sold in every country, and is the most complete and accurate ever published, and are the most complete and accurate in transportation.

THE C. A. GASKELL CO.

79 and 81 Wabash Ave., CHICAGO

The Gaskell Lead Pencil.

We take pleasure in offering to the public our NEW PENCIL. It is made with the utmost care, of the VERY BEST QUALITY, and is the ONLY PENCIL OF THE WORLD.

These Pencils are especially adapted to PRACTICE WRITING, and in such a manner that, although the line is clear black, yet the leading being firm and hard, they hold their position. They are the ONLY PENCIL OF THE GASKELL LEAD PENCIL IS UNSURPASSED in the World.

Price per Doz., 50c. Per Gross, \$4.50.

AGENTS WANTED in every city and town, to whom we will give liberal terms. Liberal terms given to agents on all orders.

The G. A. Gaskell Company,

79 and 81 Wabash Ave., CHICAGO.

DON'T YOU MARRY,

At least until you have read our new book, entitled "Don't Marry." Some marry too soon, others wait too long. Some marry when, and whom to marry, besides giving you valuable hints and helps not found in any other book. It contains no pages, paper, and is worth \$10 to you. Sold by all bookstores, or on receipt of one dollar.

J. S. OGILVIE & CO., Publishers,

31 Rose Street, NEW YORK

CATARRH.

A quick relief, a positive cure for all pains in the Head, Throat, Lungs, and Bladder. Prepared by Dr. J. S. Ogilvie & Co., New York.

MELVINE'S INHALER.

For Catarrh of the Throat, Lungs, and Bladder. Prepared by Dr. J. S. Ogilvie & Co., New York.

ELGANT combinations, on the finest gold leaf, for a time. Address: P. L. HOLBY, Springfield, Vt.

Much for Little.

Cut this out. It is worth \$2.00 to you when returned to us. It is worth \$1.00 to you when returned to us. It is worth \$1.00 to you when returned to us.

Brother Isaac: (upon meeting Brother Jonathan) How does that, Brother Jonathan?

Bro. Jon: (shaking Bro. Isaac warmly by the hand) Well, I thank thee, Bro. Isaac. Hast thou heard the news?

Bro. Isaac: Is it of love and dire importance?

Bro. Jon: It is. Aunt Mary has decided to go forth among the people and do good to suffering humanity with her "Catarrh Cure" and "Blood Syrup."

Bro. Isaac: Indeed? I pray for her success. I have used her "Catarrh Cure" myself, and can testify to its efficacy. Her "Blood Syrup" I have heard much about, but have never seen. Prithce, tell me what it is.

Bro. Jon: Read this and it will inform you:

The Blood is the Life.

The blood is the seat of many of the most terrible diseases which curse mankind, and is

INESTIMABLE BOON

His been conferred on suffering humanity if it remedy has been procured which will quickly and effectually

PURIFY THE BLOOD

And throw from the system the germs of disease. At the earnest request of our dear patients Aunt Mary has at last decided to put her

ARTISTIC PEN ART.

Being desirous of obtaining a trial order from every reader of this advertisement, we are now sending out one of the best Pen Art Specimens ever seen, for the mere trial of 10 cents, or for 25 cents, a 10-cent specimen, a set of Capitals, and 12 written specimens of the Pen Art. The specimen is numbered and dated, and is the only one of its kind. It is worth \$1.00 to you when returned to us.

STENOGRAPHY.

A monthly magazine of all systems. Interesting, practical, and useful. It contains the latest stenographic systems, and is the most complete and accurate ever published, and are the most complete and accurate in transportation.

QUAKER MEDICINE CO.,

161 LaSalle Street, CHICAGO, ILLINOIS.

D&S ELECTRIC BELT for Kidneys, Pain, Nervousness, and all big. Circulars free. FLETCHER & CO., Cleveland, O.

WHAT IS FREE?

A Valuable Book Examination and TREATMENT. IT CUREN where it is sold. G. A. CUTLER, M. D. where it is sold. Parlor 21-24 Melcher's Theatre, Chicago.

JAMES G. BLAINE'S

100 STAMPS for \$1.00. A Valuable Book Examination and TREATMENT. IT CUREN where it is sold. G. A. CUTLER, M. D. where it is sold. Parlor 21-24 Melcher's Theatre, Chicago.

DO YOU WANT A DOG?

A Valuable Book Examination and TREATMENT. IT CUREN where it is sold. G. A. CUTLER, M. D. where it is sold. Parlor 21-24 Melcher's Theatre, Chicago.

LOOK! 30 DAYS' OFFER.

Send us your photograph, with 50c., and we will make you a 100 STAMPS for \$1.00. A Valuable Book Examination and TREATMENT. IT CUREN where it is sold. G. A. CUTLER, M. D. where it is sold. Parlor 21-24 Melcher's Theatre, Chicago.

ONLY KNOWN CURE FOR RUPTURE.

RUPTURE POSITIVELY CURED.

While the patient follows his regular occupation. No Operation. No Pain or Danger. Send stamp for circular and book. C. W. L. BURHAM, M. D. Geo. Superintendent THOMPSON TRUSS CO., NATIONAL TRUSS ROOM, Washington.

The Wise Broadbrims.

Great Event in Quakerdom.

Brother Isaac: (upon meeting Brother Jonathan) How does that, Brother Jonathan?

Bro. Jon: (shaking Bro. Isaac warmly by the hand) Well, I thank thee, Bro. Isaac. Hast thou heard the news?

Bro. Isaac: Is it of love and dire importance?

Bro. Jon: It is. Aunt Mary has decided to go forth among the people and do good to suffering humanity with her "Catarrh Cure" and "Blood Syrup."

Bro. Isaac: Indeed? I pray for her success. I have used her "Catarrh Cure" myself, and can testify to its efficacy. Her "Blood Syrup" I have heard much about, but have never seen. Prithce, tell me what it is.

Bro. Jon: Read this and it will inform you:

The Blood is the Life.

The blood is the seat of many of the most terrible diseases which curse mankind, and is

INESTIMABLE BOON

His been conferred on suffering humanity if it remedy has been procured which will quickly and effectually

PURIFY THE BLOOD

And throw from the system the germs of disease. At the earnest request of our dear patients Aunt Mary has at last decided to put her

ARTISTIC PEN ART.

Being desirous of obtaining a trial order from every reader of this advertisement, we are now sending out one of the best Pen Art Specimens ever seen, for the mere trial of 10 cents, or for 25 cents, a 10-cent specimen, a set of Capitals, and 12 written specimens of the Pen Art. The specimen is numbered and dated, and is the only one of its kind. It is worth \$1.00 to you when returned to us.

STENOGRAPHY.

A monthly magazine of all systems. Interesting, practical, and useful. It contains the latest stenographic systems, and is the most complete and accurate ever published, and are the most complete and accurate in transportation.

QUAKER MEDICINE CO.,

161 LaSalle Street, CHICAGO, ILLINOIS.

KEOKUK, IOWA.

On the Mississippi, about

PEIRCE'S BUSINESS COLLEGE,

The Peircean System of Penmanship, and Peirce's Philosophical Treatise of Penmanship.

1st. A Membership in the Business Department is \$400.

2d. A Membership in the Penmanship Department is \$200.

The total expense is about one-half that of similar institutions in large cities.

3d. The total expense is about one-half that of similar institutions in large cities.

4d. The total expense is about one-half that of similar institutions in large cities.

5d. The total expense is about one-half that of similar institutions in large cities.

6d. The total expense is about one-half that of similar institutions in large cities.

7d. The total expense is about one-half that of similar institutions in large cities.

8d. The total expense is about one-half that of similar institutions in large cities.

9d. The total expense is about one-half that of similar institutions in large cities.

10d. The total expense is about one-half that of similar institutions in large cities.

11d. The total expense is about one-half that of similar institutions in large cities.

12d. The total expense is about one-half that of similar institutions in large cities.

13d. The total expense is about one-half that of similar institutions in large cities.

14d. The total expense is about one-half that of similar institutions in large cities.

15d. The total expense is about one-half that of similar institutions in large cities.

16d. The total expense is about one-half that of similar institutions in large cities.

17d. The total expense is about one-half that of similar institutions in large cities.

18d. The total expense is about one-half that of similar institutions in large cities.

19d. The total expense is about one-half that of similar institutions in large cities.

20d. The total expense is about one-half that of similar institutions in large cities.

21d. The total expense is about one-half that of similar institutions in large cities.

22d. The total expense is about one-half that of similar institutions in large cities.

23d. The total expense is about one-half that of similar institutions in large cities.

24d. The total expense is about one-half that of similar institutions in large cities.

25d. The total expense is about one-half that of similar institutions in large cities.

THE C. A. GASKELL CO.,

79 Wabash Ave., Chicago, Ill.

GASKELL'S COMPENDIUM

Self-Teaching Penmanship,

IS SELLING BETTER THAN EVER.

Not Hundreds, But Thousands!

Yes, THOUSANDS of young men and women are buying this great penmanship treatise, not only for its own sake, but for the reason that it is the only penmanship treatise that is so well adapted to the needs of the penman. It is the only penmanship treatise that is so well adapted to the needs of the penman. It is the only penmanship treatise that is so well adapted to the needs of the penman.

THE G. A. GASKELL CO., 79 Wabash Ave., CHICAGO, ILL.

GASKELL'S Penman's HANDBOOK.

During the past ten years over two hundred thousand of GASKELL'S COMPENDIUM OF PENMANSHIP have been sold. Many of the learners of a few years ago are now teaching penmanship, some in the cities, and others throughout the country. A good many have secured positions in large stores, manufacturing, and railroad offices, where they are earning good salaries. An army of good writers has thus sprung up, and for this claim, as well as for all others who wish to improve themselves at home, the above large work has been prepared. It shows how good penmanship may be taught in a few days. How to Teach Writing. How to write all kinds of Letters, Circulars, Business and Personal Letters, etc. How to Write Business Letters. How to Write Visiting Cards and Invitations, by which thousands of dollars are made every year by young penmen in large cities. How to Make Checks of all Kinds and Colors, etc. It gives specimens from the pen of the best penmen in Great Britain, Germany, France and the United States—the most superb work ever published in a book. These plates have a large margin for copying. It is a very short, but it is the most remarkable book of the kind ever published in the world. The price is \$5.00, for which it will be mailed prepaid to any address.

Special to every subscriber of the Gazette.

For a club of Ten Subscribers to the "Gazette and Educator" and \$10, we give this elegant book free. To every SUBSCRIBER to the GAZETTE, we will mail a copy prepaid, on receipt of \$3.75. SPECIAL OFFER! Address all Orders to

THE G. A. GASKELL CO., 79 Wabash Avenue, CHICAGO, ILL.

WORTHINGTON'S SUPERB ARTIST'S INK.

POSITIVELY UNEQUALLED BY ANY OTHER INK IN THE WORLD.

Arrangements have been made with Mr. M. WORTHINGTON, Artist Penman, whereby he is to manufacture this ink in the form of a **WORTHINGTON'S SUPERB ARTIST'S INK**. This ink is superior to all other inks in the world. It is the only ink that is so well adapted to the needs of the penman. It is the only ink that is so well adapted to the needs of the penman. It is the only ink that is so well adapted to the needs of the penman.

THE G. A. GASKELL CO.,
79 Wabash Avenue, CHICAGO, ILL.

FREE MUSCULAR

SPEED IN WRITING GIVES THE LEITERS A FRESH AND GRACEFUL APPEARANCE.

READ WHAT IS SAID OF MY WORK.

Few penmen combine so much freedom of movement with accuracy of form as I. M. WORTHINGTON. His penmanship is so graceful, and his letters are so fresh and graceful, that they are the envy of all penmen. It is the only penmanship that is so well adapted to the needs of the penman. It is the only penmanship that is so well adapted to the needs of the penman.

Your case writing, in freedom of movement, smoothness of shade, and quality of hair lines, is the best, and superior to that of any self-styled "best penman in America."

FROM THE LATE O. A. GASKELL.

"Mr. GASKELL is a fine business penman, and a perfectly honest and faithful gentleman."

FROM "THE Western Penman."

"Very few penmen write so rapidly, and at the same time so accurately, as A. J. SCARBOROUGH."

WRITTEN CARDS.

Any of the following promptly executed, and sent prepaid upon receipt of price

	Two Doses.
PLAIN EDGE, & PLY,	30 Cts.
GOLD REVEL,	30 Cts.
PLAIN REVEL,	30 Cts.
NUBBER REVEL,	30 Cts.
NUBBER REVEL, very fine 6-ply,	30 Cts.
NUBBER REVEL,	30 Cts.
NUBBER REVEL,	30 Cts.
NUBBER REVEL,	30 Cts.

For Two 1/2. Order I will write your name in Six different Combined Styles. SYSTEM OF WRITING COPIES, WELL ARRANGED FOR HOME OR OFFICE PRACTICE, WILL BE SENT FOR 25 CENTS.

A SET OF FIVE MUSCULAR CAPITALS, 20 CENTS. A SET OF COMBINATION CAPITALS, 20 CENTS.

All Orders carefully and promptly filled.

Address

A. J. Scarborough

79 Wabash Ave., CHICAGO, ILL.

DRAWING INSTRUMENTS.

No.	Mailed postpaid on receipt of price.	Each.
1	Brass, 1 Divider 4 1/2 in.; pen and pencil set; compass, crayon holder, eraser, lettering bar and protractor; mahogany case	1.00
2	Same as No. 1, also a Ruling Pen	1.25
3	" " 3 and 2 Dividers	1.30
4	" " 2 and 1 larger Dividers, with movable legs, etc., etc.	2.25
5	Same as No. 3, but larger Dividers	2.50

INK AND PENCIL ERASERS.

No.	Large size, Single	Per dozen.
1	Large size, Single	25
2	Large size, Single	25



THE CRYSTAL RUBBER

No. 1. Large size, 12 pieces in a box, per box \$1.00; three for 30 cts.

No. 2. Small or school size, 12 pieces in box, per box \$1.00; per half dozen, 30 cts.

SCHOLARS' COMPANIONS.

No. 1 consists of a very highly finished box, made of walnut and cherry wood, upper edge rounded, brass hinges and catch, and contains eight articles, viz: Dixon's lead pencil—inch sharpened, 6-inch German slate pencil, rubber eraser, 6-inch ruler, penholder and pen, double chalk, crayon, etc.

Price, post paid, \$ 35

Mailed postpaid on receipt of price. Address,

THE G. A. GASKELL CO.,

79 Wabash Avenue, CHICAGO, ILL.

CHAUTAUQUA UNIVERSITY.

THE
SCHOOL OF BUSINESS.

CHARLES R. WELLS, Director.

SCHOOL OF PHONOGRAPHY.

WM. D. BRIDGE, Principal, Plainfield, N. J.

Department of Phonography.

Thirty years' experience united in giving thorough instruction, from the rudiments to the most advanced speaking style. Courses of instruction thoroughly mastered. Students are each member of the University, and on completing the course receive Department Certificate.

Department of the Stenography.

By an important system of instruction, fully endorsed by Prof. M. N. Bartholomew, inventor of the Stenographic system of the shorthand system of shorthand. Handwritten machine can be taught by correspondence. Graded lessons adapted to individuals.

For circular, or payment of fee, address
R. S. HOLMES, A. M., Registrar,
Or, Prof. W. D. BRIDGE, Plainfield, N. J.

ORTHODACTYLIC PEN HOLDER.

A GOOD POSITION MADE CERTAIN.

The object of this Pen Holder is to compel learners to hold the pen correctly, & so to keep their fingers in a correct position, so as to prevent them from forming a habit of holding the pen in an improper manner, and, consequently, spoiling their handwriting. The use of it by adults also, would infallibly result in a bad handwriting, which, in almost all cases, has arisen from so habitually incorrect position of the fingers in holding the pen.

Sent by mail, postpaid, for TEN CENTS,
Three for 25 Cents.

THE OBLIQUE HOLDER.

NOW USED BY ALL THE BEST PENMEN IN THE UNITED STATES.

The object of this Pen Holder is to enable one to write with facility and ease on the points of the pen, instead of on the ordinary straight holder. By the use of the Oblique Pen Holder, the pen itself always acts as the use of the straight holder, and the pen is thrown at the proper angle of the letter, when by placing the pen in the tube, care should be taken to have the extreme point of a line with the center of the stick, which is in the penholder, in a straight line. This Holder has for some time been in use by professional penmen, word teachers, and for off-hand ornamental penmen. In the latter case, it cannot be equaled. It is the only kind used by us for our best penmen. Agents wanted, to whom liberal terms will be given. Address all orders to

THE G. A. GASKELL COMPANY,

79 Wabash Avenue, CHICAGO, ILL.

79 Wabash Ave., Chicago, Ill.

AGENTS WANTED.—Write for circular of our new special payment plan, and inducements to agents on our popular publications for 1930. FAIRBANKS & PALMER Publishing Co., 133 and 135 Wabash Ave., Chicago.

We naturally get into ruts of which we are not aware until we are brought face to face with different practices and different ideas, and I think I give voice to the average sentiment when I say that the great work that has been accomplished so far in all our comings together has been in the direction of broadening our ideas, giving us a better sense of our responsibilities, and putting us in greater harmony with our work. For, say what we will, or think as we may concerning the differences in merit between schools of our kind, we cannot avoid the responsibility or belittle the

ests of the individual members rather than the welfare of the organization." Until that sentiment was promulgated the committee innocently supposed that the best way to promote the welfare of the organization was to look after the best interest of the members, simply supposing that it was the members that made the organization. So far as the committee are concerned they are perfectly willing to stand upon the record, and when the proceedings of the convention shall be made public, as they will be within a few days, all interested persons will have the privilege of deciding for themselves as to the comparative outcome of the convention. It has been my privilege to prepare these proceedings for the press, and I have been profoundly impressed, not only with the good spirit manifested by speakers, but with the good sense and practical value of their several contributions.

There was the utmost freedom of discussion both permitted and encouraged, and

there were not a sufficient number in attendance at any one time to give the subject anything like a fair presentment, and it was therefore not called up. I am the more astonished at this, because during the past year there has been more progress made in different schools in shorthand and typewriting than in any other studies, and there seems to be no good reason why the whole question of amanuensis work which includes practical grammar and a better use of English should not have received marked attention. On the whole, however, I feel prepared to say as the result of a candid estimate of the work of the convention that it was wholly satisfactory, and do not fear but it will be so rated by all candid persons.

Sincerely yours,

S. S. PACKARD.

Command large fields but cultivate small ones."

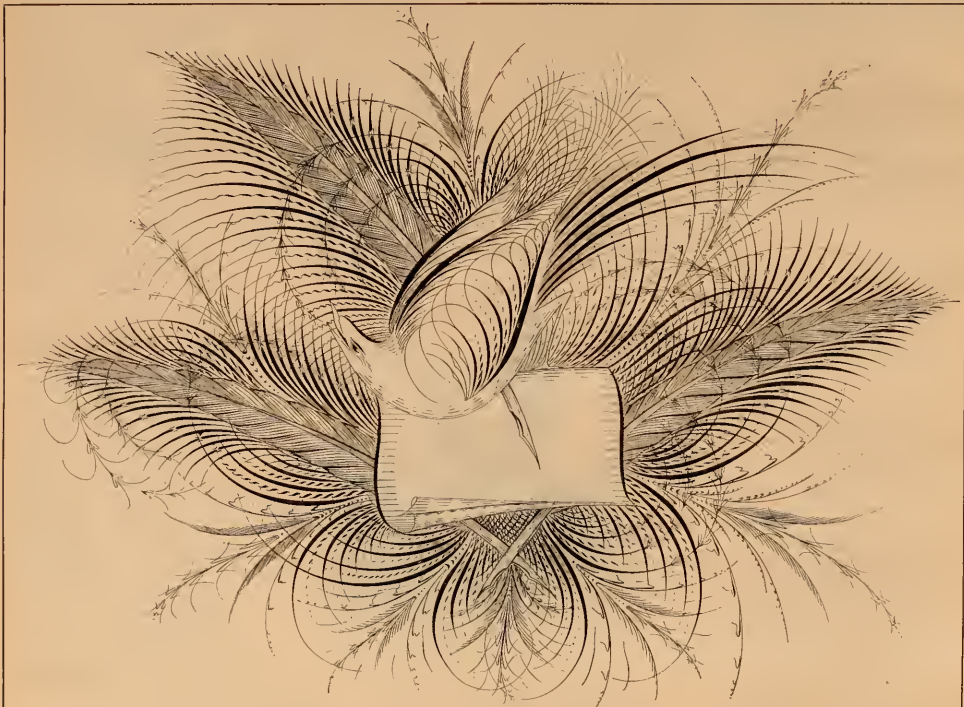
wise and laconic reply: "That education that is used the most." Never was a greater truth uttered, and it is a fact that is so plain that he that runs may read; but it is also a fact that has never penetrated the understanding of far too many professional educators of this country. It is true, however, that every successful Business College has somehow imbibed this truth and made it their watchword. Business education is what the people need and must have everywhere, and what they will always use the most. The multiplication of these worthy and useful institutions has so utterly confounded and mystified their most inveterate enemies, that we seldom now hear a word of complaint against them.

The common sense of the American people which can be relied upon in every emergency, came to the rescue of these schools, and gave them such a magnificent patronage as was accorded to any institution in the world's history. They have shown the whole

with this body will forge a powerful link in his chain of true success, and he will gain a fund of advice and instruction which will be sure to redound to his future benefit.

Drawing Apparatus.

This apparatus consists of a frame provided with a stationary drawing board, of a movable counter-balanced T square, and of rollers on which an endless sheet of drawing paper is mounted. Each of the bearings of the upper roller is adjustable in a slot, formed in the upper part of each standard, by means of a set screw, so that the drawing paper can always be held in stretched position on the board which connects the standards. The shafts of the rollers are provided with pulleys, over which pass endless cords, by pulling which the paper may be moved up or down. On the outer side of each standard is a guide rod, on which is mounted a slide, to which the T square is



FLOURISHED BY M. D. MOORE, MORGAN, KY.

although it was true, as it has always been, and will ever be, that the silder members, rather than see the time go to waste, spent a good share of it in promulgating their views and in trying to bring out the younger members, still I am sure that the ground covered and the sentiments evolved will strike any fair mind as being in the direct path of progress for the work in which we are all interested. The subjects receiving the best attention were naturally the subjects most taught in our schools, namely, penmanship, bookkeeping and arithmetic; but beyond these, the matured views upon political economy, commercial ethics and the management of schools have not been excelled in any previous meeting of our body. It was a source of great regret, if not of humiliation, that one important subject which we had hoped would be brought out more prominently than in any previous meeting, namely, that of shorthand, was entirely neglected.

The Executive Committee made a strenuous effort to secure a fair attendance of shorthand teachers and writers, but for some reason,

The Secret of Success in Business Education.

BY PROF. H. RUSSELL, JOLIET, ILL.

The well-known aphorism "That nothing succeeds like success," was never more vividly verified than in the rise and progress of business education in this country.

It was begun under many discouraging circumstances, and only for men of indomitable courage who were the advance guard of the pioneers, could we begin to hope for the grand results that have been so gloriously achieved. To such men in all worthy undertakings the world is and always will be the great debtor.

Men who have the courage of their convictions and faith that they are right, then death or victory, are the kind of men that move the world. History is replete with doings of such men. America has many such names to enroll on her scroll of honor. One of the greatest scholars and orators that this country ever produced who was once asked: "What education will pay the best," gave this

world a grand system of Business Education that they can point to with pride and gladness in nearly three hundred institutions well equipped for the good work. The secret of their great success is in that education for the people must be founded upon common sense, and upon what they need to prepare them to do their business.

It has also been the aim of these institutions who have been the most successful, to adapt themselves to the wants of their patrons.

In all their efforts they have been most heartily sustained and encouraged by that great-hearted, whole-souled educator, who has proven himself the right man in the right place, Gen. John Eaton, the Commissioner of Education at Washington, D. C.

The Business Education Association of America have also done a power of good, and has proven one of the best organizations that have ever existed in this country: composed as it is of some of the oldest scholars, experienced teachers, finest debaters, it has been and always will be one of the foundation elements of progress. And he who connects himself

attached. Secured to each side is a cord, which is led over guide roller, to a counter weight. The T square slides in two horizontal straight edges. With the aid of the straight edges horizontal lines may be drawn; and with the swinging straight edge, which can be moved laterally on the straight edges, vertical or diagonal lines may be drawn. With this apparatus, the operator can make drawings on paper of considerable length without moving from the board.

This invention has been patented by Mr. Arthur C. Viron, whose address is care of Potter & Stymus, corner 41st street and Lexington avenue, New York City—Scientific American.

While the Union troops were marching through a Maryland town during Lee's invasion, and some of the stragglers broke into a bakery, and as one of them issued forth, bearing a loaf of bread on a bayonet, an Irish soldier cried out: "Lifitant! Lifitant! jabbers, there goes a man wid de staff of life on the point of death,"—North Framingham Gazette.

Private Letter from "Zally."

MR. EDITOR:—You may think me a trifle numerous this month, but I have thought my mind full again, and must pour my idyllic ideas into your auditory ear for a while. I fancy I can see you plunged in a brown study, and an alpaca coat as you clip the casement of these burning thoughts, and unfurl the eight yards of gingham string in which they are rolled. By still further flight of fancy, I see you whispering something through your clenched teeth which sounds like "Oh, of course I'm not doing it. I'm not doing it. I'm not doing it." I see you with your pen of concealment with their brilliant ideas heavily traced in red ink.

You do know, Mr. Editor, I sometimes think if I were deprived the privilege of ailing my seething thoughts, my mental dome would expand to such an abnormal size that I would be compelled to draw in a bonnet on my head, and wear a shoe horn. Ever since the convention in New York I have been counting the months that must pass before we can all meet again. I long for the day when we shall all meet in concord and sweet song around the hearthstone of Milwaukee Spencer. I yearn for the day when I shall be able to see you, and one simultaneous gasp upon "Bob" as he stands wrapt in smiles and perspiration with open arms to clasp us with one great universal clasp. Ah, I think even now as I pen these lines I can catch the tremulous melody of that voice as he travels there in all his love-laden trip. I can see you, my dear friend, the dusty and travel-worn members, and friends. Hello! Packard, Ames, Burnett, Rider, Kelly, Palmer, Elliott and as many others as will go.

Well, Mr. Editor, I wish with all my powers of anxiety that every commercial traveler of every clime could be like me. I wish I was a nice quiet fellow who may find it balm to their careworn minds to native away a few days there on "Bob's" winter health. I would like to see Elliott of Burlington there, and I can't see why Schofield shouldn't go. Hundreds of the young people would like to grasp his hand, and taste the special of his house. I wish I could get away from the tropical clime. Why don't some of New Orleans cool his brow with Wisconsin zephyrs? Why can't Reynolds leave his bananas and oranges long enough to inhale some of the sweater laden ether of Milwaukee? Couldn't Blackman leave his pipe long enough to inhale the peculiar flavor of "Bob's"? I would like to see Frank Goodman there in pea-jacket and knee-pants. I would like to see him meet face to face with Mother Isaacs in a late copy of Mary Walker pants. We all want to see Flickinger, Scott and Pearce of Philadelphia there, and why not Paul of Kansas? I wish I could see the "philosophy of motion." Can't Rathbun, Lore Coon, Lillibridge, Ritter, Jennings, Chapman, Palmer and Goodyear there through the drawing powers of his seductive bow?

I believe D. B. Williams will go, and by the powers of "muscular movement," draw Bennett, Wright, Washington, Taylor, Root, Reynolds, Brown, and all the rest of the South. I wish Johnson with him. I want to see them all there jostling together and plunging in a tide of good fellowship until all their morbidity is washed away. I want to see them eddying under the warm sunshine of "Bob's" hospital. By until their souls become warmed up to it, I want to see them all there, and I want to see the current as will yank all frivolous apprehensions into the irredeemable past.

I want to see them all come with hearts ardent willing to receive as well as to give ideas. Goldsmith will be there expecting to see Joe Foeller, Magee, Lohrhop, Dennis, Madarsa, and all the rest of the South. I want to see him will flood his cheeks with the brilliant quality of tears, I believe there are hundreds who would go if they could realize what a good time we will have. Even Michaels would be tempted to turn in his grave if he could see us all aboard a Milwaukee barge. I want to see Joe there in the friendly on the moist bosom of Lake Michigan.

McKee and Henderson would turn their heels toward Oberlin for a season if they knew G. W. Brown would be there to fill the room with energy and business writing. Burnett and B. Jones would go if they were sure "Bob" would have the late remarks of Pack's bad boy on exhibition. There's Wells of

Syracuse, one of the brightest stars in the galaxy of penmanship, I believe will descend to drop from his zenith into the open arms of the aforesaid and before mentioned "Bob." If he is there, finger movement must "write beneath his conquering heel." I find these words of mine are "a valuable place." "Trusting you may garner in this harvest of red, ripe thoughts, I remain

Peacefully yours,

"SALLY."

My Scrap Book.

BY F. S. HEATH.

The book itself is not large or elegant; but it is not of the book that we wish to write, rather it is of the fine specimens of pen work which have found a place between its covers. The words are in a fine, elegant cursive, and are represented by handsome work. We pore over its pages with delight. From their altars, yet powerful example, we receive new inspirations in our work. Will the readers of the GAZETTE glance with me at a few of its most beautiful pages and note some of the peculiar characteristics of the penmanship.

The first that particularly attracts our attention is a finely flourished bird surrounded by a mass of horizontal curves. The work is from the nibble pen of W. F. Roth, a physician of Manheim, Pa. His skill with the pen equals that of our best professionals.

We have placed opposite to this flourish a specimen of plain writing of great excellence. It is a letter from Worcester's great ink-slinger, A. H. Hinman. You will be at once struck with its plainness. There is not an unnecessary line upon the whole page. In this respect it might serve as a model for our young friends who think writing is not graceful unless it is a meaningless maze of tangled underbrush.

Here's another good example of the same sort of work. It is a copy line done by Schofield of Quincy. You all know his work too well to need comment from me. Here, too, is another letter of faultless execution. It came from the pen of Henry South. It is one of the most well-traced 'trials graceful lines with his ready pen. M. J. Goldsmith of Atlanta, Ga., is his name. The writing is of the small, running hand type, rapidly and easily executed, yet systematic and regular.

Next we see another handsome letter. This one is from Kibbe, the great pen artist. His penmanship is of the same style as the one before. It is a free, easy, executive power. Of the small letters which are nearly perfect in form, he has shaded only the loops and stems. Try it, boys, and see if it does not give your work a chaste and neat appearance.

This time it is a flourish of uncommon artistry from the pen of D. S. Jones, a teacher of the Bayless College at Dubuque, was his executor. He is one of the very youngest of professionals, yet his work entitles him to a high place among them. Once more it is plain writing of the standard, compact style. Bold and skillful shades run through the page; its execution is worthy of the best penmen of the pen of Hoffman, secretary of the far famed Spencerian Business College of Cleveland.

Bennett, who is so well known to the readers of the GAZETTE, wrote the letter which now comes to our view. We are at once struck by the beauty of his capitals. They are formed after the most approved way with graceful effect. His small letters are very large. Still they are of good form and graceful combination. Here, also, is a smaller specimen of his work, showing the same skill and characteristics.

Do you like something bold and graceful? If so, you will find here a piece of artistic writing from the rapid pen of B. H. Spencer of Albany. In form it is true "Spencerian," but done with such grace as to make your every nerve thrill with chirographic enthusiasm.

That old veteran, B. M. Worthington, has subscribed his name to the next piece of writing. Almost perfect in form, delicate of line,

small in size, and exceedingly handsome, may be truly said of it.

Once again it is spring time, and the feathered songsters warble to us its sweetest notes. Duryea, the youthful quill driver now of Des Moines, is the happy cause of the music. On the other side is his letter. Does it need the combined evidences of the two to convince you that he will take a place in the very front as a penman?

Rapidity of execution is the main point that distinguishes the next specimen. It comes from McKee's Institute of Penmanship, and was written by one of his pupils, J. T. Henderson, while writing rapidly he by no means destroyed beauty. It is one of the prettiest pages in the book.

A portion of two pages are taken to confine specimens of Palmer's work. One is a letter done in his small, corresponding style. Free and easy, his penmanship is a beautiful movement in every line. His compliments in a bold hand is the other. Here also can be seen the beautiful effect caused by a trained muscular movement.

Friends, are you growing tired? Why, I have hardly begun to tell you of the wonders of this book! Do you think I want that you prize it? It is a wonder that amid its beauties I seek and find inspiration? I have another scrap book. It comes to me monthly, not alone with splendid specimens, but with choice reading and careful directions for progress. It is the GAZETTE, and it is yours as well as mine. All can here find much of beauty.

A Stream Cannot Rise Above Its Fountain.

BY CHANDLER H. PEIRCE.

As we drift along the stream of everyday existence, we encounter amusing incidents which help to make life worth the living.

In our field of usefulness there are earnest, painstaking, energetic and thoughtful workers who find pleasure and profit in pursuing a legitimate business, content in letting the world go by them. They are the ones who others who seem determined to do the other of things by straining at impossibilities, with a hope of creating an impression that the stream can rise above its fountain. That the Mississippi River flows up is an indisputable fact.

A modern Don Quixote is not to be wondered in a age so prolific of the absurd. It is indeed more noteworthy not to have some one lead the way, and be conspicuous for oddities and eccentricities.

We are content to let each play his part and willing (if the court so rules it) to await a proper decision, that conviction may not be gained, but we have a desire to deal justly, we cannot shut our eyes to what experience has proven beyond a peradventure.

We are conscious of some things which we know are pugacious to the best interests of the profession, and we are not one who could permit gross errors to be paralleled without the expression of our approval or pity for the erring one. We therefore wish to state candidly, mildly, peaceably, yet unequivocally, that the teacher does not live now, never has, nor ever will, who can instruct a pupil to write better than himself.

We know of living examples who point with a feeling of pride and self-satisfaction to those who have bettered their tutorship and achieved creditable results. This is not only right and proper but justifiable in a strictly business sense. What we are deriding is the standard set up by a few hopeless imbeciles which reverses the proper order of things, and places the stream above its fountain.

While we are not at all ungrateful as to forget his *alma mater*, while he must ever remember that honor is to him who honor is due; he must not be so blind to his own self-respect as to account in any but a plausible way for the skill and ability which were gained beyond the schoolroom, and he truly said, "God bless the schoolmaster."

The moment a pupil's writing becomes better than the teacher's that moment the stream rises above its fountain.

While this cannot exist, we wish to be understood as saying that instruction ceases when executive ability is wanting. Upon this hypothesis there can be no just claim from the

teacher for increased ability beyond what is recognized as equal.

The ambitious teacher will apply its avowed principles, and develop all possible results, thereby proving any rightful claims which otherwise he might not have and has no right to assume. Any progress then beyond the teacher is due to thoughtful consideration upon the part of the student, and its practical working is determined by such effort as will characterize its development. There may be undeveloped principles of worth in the theory of any one, but claims of any moment will reverse them. There surely is no criminal in such an act, but upon the other hand it is hollow presumption upon the part of any instructor to lay claims for gain that was purely the result of one's own thought and labor. I repeat it: It is indeed laughable to see and note the superficiality and enjoyment of the teacher who has not been able to get out of this part of their training. I cannot judge such a one as a student of his, and he the student that was can write not only superbly but with a skill that few would attempt to assume.

Now this same student (that was) is not only a superior penman as acknowledged, but is as far superior to the teacher now (that was) as were teachers who were in the profession first began.

It is just, it is right, it is proper to attempt to establish such vacant claims.

We hold our original proposition to be self-evident that no teacher can instruct beyond his ability to execute, and that all rightful claims end where equality of execution is perceptible.

An October Lily.

The wide marsh girdles the gleaming lake
With a whispering reedy sedge,
Where breezes linger, and murmuring wake
Low songs by its rippled edge.
And the willows' waving shades
A filly with petals white,
And up by the sun-gold eddy slide,
Grows glad with the meadow light.

It hears the wind in the woodlands sigh,
And the antlers sparrows sing,
While above it rises the dragon fly,
And the broad wings' heart is wing;
And swallows, seeking that distant zone
Where the orange groves are sweet,
Has returned with the meadow flow,
Has returned with the flying feet.

Far up where the rounding hills top show
The oak, and the leafy pine,
And trailing panes of amber bow,
And with gurgles sunbeams twine,
And the purple grass tufts bow,
And the purple grass tufts bow,
And crickets chirp in the brownish soil
Where the gray rock beds its moss.

The dusty grapes along the wall
Are rich with a rare, sweet wine,
And you hear the quail his comrades call,
And the quail his comrades call,
And woods are bright with the kiss of frost,
And the crimson pippins glow
With a light as the summer sun is lost,
When the smooth wind whistled low.

The blustering north is keen and chill,
And loud with the notes of stern,
Though asters bloom on the sloping hill,
And the mid-day sun is warm;
As the plumes of the golden-rod,
With the gleamy ether will know
When the land throws off stern winter's blight,
And the grass shines through the snow.

THOMAS S. COLLIER.

When Artemus Ward exhibited his panorama in Louisville once, he had been out with the boys a good deal, and was not in prime condition for his show in consequence, hence it went off badly. The next morning a friend, disposed to excuse the contempts, said: "Artemus, the show was hardly a success last night; your lights were bad." "Yes," said Artemus, with that sad, far away look sometimes assumed, "my liver was a little off too."

—TRANS SIFTERS.

A solemn, gray-haired old man came in town one day last week and said the fish in the Sioux River were out on the banks fanning themselves with their tails. Nobody seemed to doubt him.—*Estlinian Bell.*

Hand and Arm Calisthenics.

BY A. J. SCARBOROUGH.

Flourishes the prevailing feature, eh? Well, considered only as letters they do look a little lettered, but the idea is to bring the letters in the closest possible relation to their corresponding movement drills. By such practice we learn to associate every movement drill with the letter or part of letter it is intended to strengthen. Getting complete control of the movement is a hard task for many, and unless practice becomes interesting, discouragement follows. After you have reached the point when you come to make capital letters with a fair degree of skill and ease, you find practice pleasant. You see clearer the advantage of exercise practice. You find your coils and ovals transforming into graceful letters. You see and comprehend more fully a



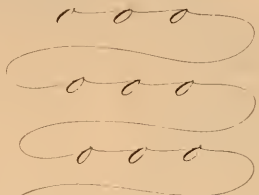
Showing correct position of hand and pen, also showing action of the hand, with forearm working back and forth without shifting the elbow, in making the direct muscular movement.

beautiful art growing out of the drudgery of repetition. Skill and grace in execution which you once considered a gift to a select few from a partial author of nature, you now see that all this wonderful accomplishment is the result of toil.

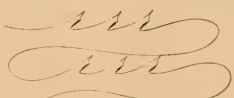
Now I want every student reader of the GAZETTE to lose sight of genius, or the idea that the penman is born with one of the nine muses grafted in his right arm. Just rake away the trash of all your old habits of finger movement, cramped fingers, whole arm movement etc., and get down to solid ground. First get a good position of the hand as shown in cut. Don't take hold of the pen as timidly as though you feared it would explode with the slightest pressure, or grip it as though you feared some one else wanted the same holder, but take hold and move in a firm, positive manner.



Such an exercise as the above will give you a sweep of movement. The lateral strokes tend to strengthen the movement in long words.



These exercises call for more extensive movement than anything else. When you have learned to make them well, you will find you have much more confidence in your movement. By such practice you get training in both small and capital letters combined.



Try to make a row of C's across the page without stopping or raising the pen. Shade in the loop and observe that the finishing strokes are full curves. Don't allow your movement to weaken until you have made as many as five or six, the more the better.

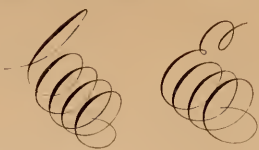


Shading is a feature that needs special study and practice. You may be able to form a letter perfectly and fail to get the shading just as you wish. Shading down strokes alternately in oval practice is a splendid drill. The following C exercise should be practiced as often as possible, shading the first in loop, second in oval and so on.



The GAZETTE is a strong advocate of business writing, but at the same time it realizes that

if the ornament is entirely removed from writing, there is little of the fascinating element left. It is often the ornament that leads us to the practical.



Beauty charms and inspires our minds to action. Labor becomes a pleasure when we love the accomplishments we are seeking. Drudgery wears off as skill approaches.



The above will help you in shading the stem letters at the base line, and will also help you in forming good ovals in stems.



Practice the S and G, finishing with oval exercise; see that your ovals are full and shaded right down at base line.



Strike from the shoulder with a force and determination that will land you across the page with a string of healthy looking G's. The GAZETTE wants to see some of the work of every subscriber, and especially those who are practicing from these lessons. We are going to do all we can to make the lessons a success, but we can't know this until we see some of the results.



We feel an interest in every one who is trying to profit by the GAZETTE's teachings, therefore we want to keep track of the flock.



The above is a good drill for L, D, and all letters containing the compound or stem curve. Don't conclude it useless practice because it looks like a prize package watch chain.



In practicing the three B's combined, the movement becomes strong and free. Cover three or four sheets with such practice. Don't become careless because you have dwelt on a copy for some time. See that you improve on an exercise before changing off to something else.



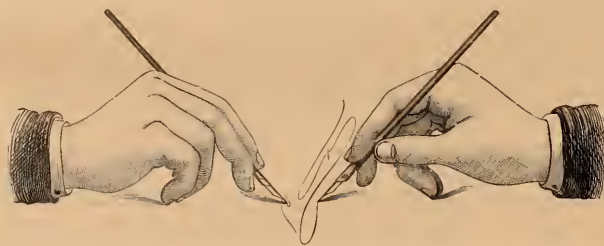
Combining caps is an interesting practice and helps you in signature writing.



Remember the GAZETTE "Family Circle" column is always open to its members. When you wish to know about any features in writing that are not explained, let us hear from you.



By reference to Prof. Wells' lesson to beginners in the December GAZETTE, you will find the following unsurpassed directions for getting the muscular movement: With right arm resting lightly on the table, open the hand, placing it perfectly flat upon the table, palm touching and arm resting on the fleshy part below the elbow. Now you have the correct position. Keep it so by frequently repeating the above.



SHOWING CORRECT POSITION OF HAND.

Without changing position, close the right hand firmly, raise it just enough to clear the table, and balance on the muscles of the forearm, not allowing the wrist to touch; now, using the muscles of the shoulder in conjunction with the shoulder and elbow joints, work the forearm back and forth in its own direction, pushing out and drawing in, but without sliding the sleeve. The sleeve should remain stationary as if glued to the table, while the wrist works out and in, impelled by the action of the shoulder muscles. The simple motion thus produced on a direct line with the forearm is the key to all muscular movements, and should be practiced daily until the action of the muscles brought into play becomes perfectly easy. The forearm in this direct motion will carry the hand back and forth a distance of from one to one and a half inches without sliding the sleeve.

Humor Among Penmen.

MR. EDITOR:—In my migratory experience I have rubbed against almost every symptom of the profession, and have found but very few caves of that malady known as joke-blindness. I have noticed that the chronic placidity of the most stolid and reserved scribe may be wrought into mirthful confusion by the rejuvenating thrill of a newly burnished joke. I have even seen gravity shattered on the embalméd features of the most important by the languid thud of a time-hallowed "chestnut." No reason why the profession should be forever impaled on the point of logical care. Give them some saucer with their feast. Distort their solemn faces with mirthful electricity. Rend the funeral service which covers the very human. Why should a penman incur a disorderly line through an exercise of chronic dignity? Why should he cultivate a longitudoinal expression because he can construct a fair English alphabet? Because of his hands' cunning, should he look upon a face as a vast march of obsequies? I have met a few of the fraternity whose facial muscles were apparently paralyzed, and who would look upon humor as they would upon the marble brow of a deceased relative. But the majority of them are as full of spice as a Hostetter's Almanac. I have seen the reflective innuendo jerked from Packard's face by the introduction of an electrified jet. I have seen the time-traced lines merged into curves, as his old vacuum commenced to roam across his features. I have observed

Harvey and Henry Spencer convulse like two gelatinous mountains while exchanging their infantile effusions of attenuated wit. I have seen Sadler's eye assault the huster of an Alaska diamond when anticipating a tidal wave of hilarity. I find the most stolid among the tribe occasionally give way to the distorting effect of instantaneous coruscations of seam. Testers, and ruthlessly smash the obsolete canon and conventionalities of cast-iron antiquity. That's what we want. In order to succeed, every penman needs a robust liver and a pair of lungs larger than a two-cent sponge. Look at "Bob" Spencer! There's a living monument to whole-souled laughter. Look at the halcyon expression of Burnett! "He smiles and smiles and is a penman still!" Turn your gaze southward; there's R. S. Collins, who wields the pen with skill, and hasn't an atom of cynicism in his system. Let's exchange some of the side-whiskered pomp and capacious austerity for wholesome humor. Not wit whose words would entitle it to a position in some dusty museum, nor puns which should have been sacked and rammed into oblivion before the medieval period, but unimpeded, soul-stirring productions of the present age. B. F. Kelley don't like the idea of shearing the moss off an antiquated joke before he can laugh at it. He can get back numbers at any time, by calling on Preston. There's MacAraraz, he's pining for late editions, and Dennis is growing ruder and thin over the moth-eaten jests of the *ant-bellum* period. Palmer needs the same diet to change his facial perpendicularity to a horizontal expression.

Of course if any are possessed of a galvanized check we can't expect them to fracture it by a smile.

Hoping, Mr. Editor, that these eye-moisten log remarks may be viewed through the transparency of tears, I remain

Smilingly yours, "SALLY."

The Itinerant Teacher.

BY W. D. SNOWALTER.

The itinerant period in the life of a penman is one of amusing interest. It is generally considered necessary, before assuming the responsibilities of a business college teacher, for the youthful ink-slinger to spend a season in organizing and conducting evening classes. Experience is demanded by college proprietors, and the hopeful young-ster accepts his fate, and embarks in the traveling field. He soon ascertains that the greater part of his net profits will be in the coin of experience. "The true he finds this currency very valuable in his future career, but it is often very reluctantly accepted as a recompense for the unceasing toil incident to itinerant work; toll that the college professor never knows the meaning of, unless he, too, began his career in this way.

The life of a traveling teacher of penmanship is one of continual hardships. He is received with coldness and suspicion by the majority of those to whom he must look for patronage. He is the focus of all eyes, and the subject of

the class to have a good time, and therefore of course make no improvement, a fact which he is frequently reminded of toward the close of the school. He succeeds in collecting about one-half of the small amount of tuition promised him, and finds that it will little more than meet his board bill.

He leaves the place to repeat the same programme in an adjoining town, with probably a little variation for the better or worse. As he has suffered a good deal of physical confinement during his stay in the village, he feels that he is in need of some vigorous physical exercise, so for this and other sufficient reasons, he indicates his opposition to railroad monopolies by proceeding to his next field of labor in the pomp and splendor of pedestrianism.

Upon taking a retrospect of his labor, he finds that those rough places through which he has passed constitute the school of real experience, and he concludes that he must have enough of it by this time to carry him safely through anything that might await him in his future career. Not having any offer of anything better just at present, and desiring to make just money enough with his itinerant teaching to enable him to purchase a new suit of clothes, and pay his railroad fare, he should be success in finding a position somewhere, he toils on, growing insensible to all gossip concerning him, learning how to gain the favor of those with whom he comes in contact, finding out the best method of conducting his classes successfully, how to avoid being the dupe of ordinary tricks of school boys, and in short, how to organize intelligently and carefully, how to teach thoroughly and practically, and how to secure the favor of almost any community, be they ever so prejudiced against writing teachers.

This frosty winter of bitter experience causes the death of many a fondly-cherished hope, the crumbling of many a dream-castle, the abandoning of many impractical theories and the erection of reasonable hopes and possibility structures in their stead.

The itinerant field is abandoned with a great sigh of relief, and in the latter career of the itinerant, he often reverts with pleasure to some of the bright places in his wanderings. He forgets, for a moment, the hardships endured, and recalls some moonlight night when he walked home blushing with some maiden-pupil or expended a part of his scanty earnings for a liver tip with which he spent two hours in the company of a right-highest village dame, despite the precautions of watchful mothers and jealous lovers. This plaid of his dearly-earned experience, he would gladly live over again.

On the whole, the traveling teacher of writing is not to be envied, and yet this severe school of discipline, this hard contact with human nature, and the good effects on his after life, and if he achieves fame or fortune in the graphic world, he is likely to attribute his success, in a very large measure, to his early itinerant teaching, and the experience thus acquired.

Dubuque, Ia., Sept. 18, 1886.

What to Read.

Are you deficient in taste? Read the best English poets, such as Thomson, Gray, Goldsmith, Pope, Cowper, Coleridge, Scott and Wordsworth.

Are you deficient in imagination? Read Milton, Akenside, Burke and Shakespeare.

Are you deficient in powers of reasoning?

Read Chillingworth, Bacon and Locke.

Are you deficient in judgment and good sense in the common affairs of life? Read Franklin.

Are you deficient in sensibility? Read Goethe and Mackenzie.

Are you deficient in political knowledge? Read Montesquieu, the Federalist, Webster and Calhoun.

Are you deficient in patriotism? Read Demosthenes and the Life of Washington.

Are you deficient in conscience? Read some of President Edwards' works.

Are you deficient in anything? Read the Bible.—E.S.

—In the page of card specimens for September A. W. Dakin should have been credited with Card No. 5.

—Read this number of the GAZETTE carefully, and ask your friends to subscribe.

all gossip during his stay in a country village. Every act of his serves to feed the famishing scandal peddler, and all his movements are scrutinized with the most unting watchfulness.

His personal appearance excites the comment of the fair sex, and the question of powers of self-defense engages the attention of despising town loafers. The school directors are not sure that it would be exactly right to allow him the use of the school building for conducting a class, provided he secures one, and the direct threats are indulged in and the most awful penalties whispered of, should he attempt to flirt with a certain pretty girl, upon whom a brawny young villager seems to have a claim.

His terms are declared unreasonably high, and he is constantly reminded of the scarcity of cash in that section. It is not long in reaching his ears that he looks awfully green for a professor, and his ability to teach a class in penmanship is generally doubted.

He at last secures a small class of pupils, and finds that some of them belong to the rough class, and are bent upon creating a disturbance. The entire village population insist upon showing their appreciation of his efforts by crowding in as visitors, and succeed in making such confusion that he finds it difficult to secure the attention of any one, and his instruction, as a result, is not nearly so brilliant as he intended it should be. If he excludes visitors he is voted "perfectly horrid," and the young ladies, or rather the young people, sneer at him in the street, the small boys snowball him and break panes of window glass in the schoolroom windows, for which he is held responsible.

While he is trying to collect and use his teaching abilities, every tick known to school boys is tried on him, and although he is often slightly provoked at these proceedings, yet in respect to the better position of his class, he must repress any fitting expression of his feelings and sentiments. Most of the pupils join

G. A. GASKELL CO.,
70 Wabash Ave., Chicago, Ill.

Shorthand.

This department is edited by PROF. WILLIAM D. BRIDGE, A. M., Principal of the School of Phonography in CHAUTAUQUA UNIVERSITY.
(Address: Lock Box 53, Plainfield, N. J.)

Write a name photograph is invited to contribute to this department: 1. Brief suggestions. 2. Newspaper clippings on shorthand topics. 3. Legal correspondence. 4. State or county geography. 5. Personal letters relating to shorthand writers of work. 6. Type-written and machine reported intelligible. 7. Local shorthand associations, news. 8. Shorthand periodicals or books for notice in our columns.

Curtis Haven of Philadelphia, has bought out E. N. Miner of New York.

Do not be deceived by advertisements purporting to sell books so simplifying shorthand that you can master it in six weeks. Folly!

Any person having a copy of Marsh's System of Phonography for sale would confer favor on Prof. Bridge to write to him, stating price.

Some of our contemporaries are becoming "finny" with ludicrous wood-cuts. Better not attempt to rival *Puck* or *The Judge*, good friends.

Isaac Pitman has for years sought to prevent correspondence teaching of shorthand for pay, but remunerated instruction grows rapid in England.

All readers of this department are cordially invited to send us news items, questions, clippings, reports of associations and other interesting matter.

Be thorough. A principle mastered till all words naturally coming under it can readily be written, is far more profitable to you than five principles understood but not utilized.

Two hours a day study and practice this fall and winter will make you a good shorthand writer by spring, if the "root of the matter" is in you.

Mrs. E. B. Burns of New York has not a set of her own publications, and scarcely any to sell. Persons having copies of her works to dispose of are requested to communicate with Prof. Bridge.

One valuable aid to personal enthusiasm in shorthand would be the securing as fast as possible of a library of shorthand works, papers, magazines and books in your system of shorthand—that one with which you are most familiar.

The recently elected officers of the New York State Phonographers' Association are: President, W. O. Wyckoff, New York City; Vice-President, George C. Appel, New York City; Secretary and Treasurer, William S. Kershner, Elmira, N. Y.

The process of photo-engraving employed in the reproduction of our shorthand "copy," as seen in the illustrations in these papers, is not always equally good, as the sheet handed in the September issue, which looked as though a ten-ton weight had fallen on the block.

The Horton type writing machine is now on the market. It is the invention of a practical shorthand and typewriting expert, and claims special excellencies, some of them as great superlatives over other machines. Send to the Horton Typewriting Machine Company, Toronto, Ont.

A minister, a returned missionary, has just told us that he took up Graham's phonography and studied it without a teacher, so that he might be aided in his work, and though he has never made a cent by it directly, it has been of inestimable help to him. Multitudes could do the same, to their great self-improvement.

Since Chautauqua, several pupils have begun courses in the Chautauqua University School of Shorthand. Prof. W. D. Bridge, Plainfield, N. J., Director, and many have sent for the new circular of the Shorthand Department. Send stamp and secure a circular which has information which all seeking to study phonography should read.

Our observation shows us that the system of teaching so much a month tuition in phonography should be abandoned, and that the conductors of said schools to keep the pupils as long a time as possible, that the tuition fees may be the greater. We have known students to be enticed by various means and

promises to stay eight, ten, and even fourteen months, constantly, at "so much a month." Gigantic frauds these professors. The true procedure is to pay a stipulated price for a course of lessons thoroughly taught.

Many have asked if the lessons in shorthand in the PENMAN'S GAZETTE are the same as Prof. Bridge sends to pupils in his shorthand department of the Chautauqua University. We answer, No. The University course is very fully and carefully matured, every point being made clear to the pupil. The GAZETTE course is necessarily greatly condensed.

Our recent article on "Deep-Sea Dredging" is going the rounds of the shorthand press. Good! It is inspiring to beginners in this art to think that if they master 100 words in the very best shorthand forms (word-signs and otherwise), they will have learned at least one-half of all the words they will ever have to write in shorthand. Our readers will do well to re-read that article.

Phonographers should welcome any valuable shorthand periodical which gives them reading matter in their own chosen system. We most heartily commend Prof. Morris' forthcoming *Monitor*, the magazine to be pub-

lished entirely in Graham's system of phonography. Its date of publication will be the 15th of each month; price, \$2 a year. Address Prof. F. G. Morris, Easthampton, Mass.

Dr. J. M. Buckley, editor of the *Christian Advocate*, New York City, is probably one of the most rapid speakers on the American platform. In a recent series of lectures in Boston, Mr. James P. Bacon, one of our pupils, reported Mr. Buckley for seventy consecutive minutes, and on counting the words found that they averaged one hundred and seventy-nine a minute. How is that for speed!

The August number of the *Shorthand Times*, in a brief notice of Prof. Bridge's "New and Rational System of Shorthand Numbers," says of it: "It could be easily mastered and put in practice." The editor then devotes one page of his magazine to a suggestive extract from the work itself, and presents a specimen sample of its use as applied to ordinary accounts. Thanks, brother!

Because your type writing machine gets out of order, do not curse all machines, but remember that not a machine now on the market will show at times the "perverseness of machinery," and in almost perplexing ways plague the operator. We do not know of an exception to this rule. They all "do get out of order at times." Every honest dealer in type-writers will acknowledge this. But keep

your "writer" in order as far as possible by cleaning it frequently—even regularly. Keep it out of dusty draughts; cover it up when completing your work; oil slightly working parts; do not allow children to "play" with it; tighten loose screws; examine tensions; care as much for your machine as you would for a working horse, and be sure that neither will do good work without painstaking watchfulness.

Stick to your system, if it is a good one. Don't mix it with untempered mortar from some other. We see at times young phonographers dabbling with several systems, and good at none.

Follow these rules in your early study and practice of shorthand: 1. Think out the best form for the word desired. 2. Write that form with painstaking accuracy, as if it were to be engraved from your own copy. 3. Then write that word, with increasing speed, five, ten, twenty or even fifty times, till great speed is secured. 4. Join the word in simple phrases, writing them with similar accuracy and repetition. Thus you will secure two essentials of shorthand writing—legibility and rapidity.

Quite a war of words is waging between James Herbert Ford of England and Isaac Pit-

man at the end of the same. Am I correct? Yes. I am pleased to see that you see the element of "principles" running through shorthand, and as surely should in a correct system. We therefore have a large hook at the end of all curves, to indicate the syllable "tion," and also on all straight strokes on the right hand side at the end, looking from the end to the beginning. Please notice that this "tion" hook at the end is not on the same side of the straight strokes that the "n" hook is, for the reason that when straight strokes having a "tion" hook are to be joined with other strokes, the junction can be made much better if that hook is on the right hand side than if it were on the left (see plate 1, section 2). Fashion, vision, lotion, mission, nation, union, Goshen, cushion, cushion, addition, magician, auction, Russian, Hesian.

How do you make "plurals" of such words as have a "tion" hook? To make "plurals" or add "s," follow the following rules: 1. On curves having either an "n" or "tion" hook write a small circle on the inside of these hooks. This rule applies to the words: Goshen, cushions, additions, magicians, cushions, additions, Hesians, fairs, fairs, thin, these, assigns, shuns, lane, earn, manse, announce, swoons, pins, bounce, tunes, dance, chance, joins, coma, gains, runs, bones. 4. Will you give me a miscellaneous mixture of words with these two hooks, and let me see if I can read them? Yes. (See plate 1, section 4.)

Will you now give me a varied list of words using these two hooks, that I may see if I can rightly apply the rules given me to-day? Yes. Cushions, rhine, swine, warren, moans, inactions, noise, imitation, moonbeam, runaway, canopy, voice, negations, bounce, drains, train, prunes, thrones, shirnes, version, Thurston, editions, Parisian, emotions, solution, revisions, ascension, Domitian, ignition, demons, turns, trains, barren.

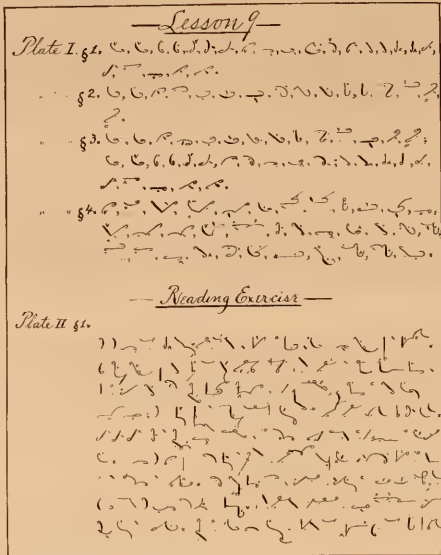
Learning Shorthand.

Any teacher of experience has many times received such a question as this: Are there not special practical suggestions which will help me to learn shorthand? We have a letter lying before us, just received, making that inquiry. We will most briefly reply: (1) Not all persons can learn shorthand. As some people have no ear for the articulation of sounds, cannot tell one note from another, cannot see any difference between *join* and *jean*, cannot except with utmost painstaking tell what are the sounds composing any given word—they therefore seem to be devoid of an ability which is absolutely essential to shorthand writing, according to phonographic principle.

(2) Some people are deficient in "grit," "pluck," "stick-to-itiveness," which says: "What ought to be done if possible I will do. The principles of shorthand are simple. There is no hubbub to frighten modest souls. One step strongly taken, the next is simple if it seems well as simple. An interval, the third, fourth, fifth, etc., are not to be feared. But to be sure, determination to go through is an absolutely indispensable factor to secure success.

(3) An special need in the study of shorthand is "reviewing" of principles, or in other words, a constant drilling. A mere seeing clearly the various individual principles of the sound will not suffice. An interval, a repetition is essential. Before studying the second lesson be sure to go over the first at least five times. Then before taking up any lesson, go most carefully and repeatedly over all the preceding lessons, so that before you take up the twentieth lesson there should be a full and ready review of all that has preceded. We cannot emphasize this too much.

(4) The difficulties of individual pupils are by no means identical. What troubles one another sees intuitively. The latter falls where the first walks with courage. Therefore do not by any means assume similarity of sound as applicable to all. Interval, a repetition of instruction as the characteristic difficulties present themselves. And here we should say



Phonography.

CONDENSED INSTRUCTION BY PROF. W. D. BRIDGE, PLAINFIELD, N. J.

NINTH LESSON.

1. You have been giving me hooks at the beginning of strokes. Are there hooks at the end of strokes? Yes. I will call you now to study these. First, there is a small hook at the end of every stroke in the system, written as follows, to indicate the sound of "n" inside the curve on all curves, and on the left hand side of all straight strokes, looking from the end to the beginning of such strokes (see plate 1, section 1): Fine, vine, thin, then, assign, zune, slun, line, moon, noon, longin', yawin, plain, tune, down, chain, John, yawn, gain, rain, bone.

2. This is the "n" hook. And now, as you had a large hook at the beginning of strokes, I may imagine that you will also have large

that every pupil should be free to express his difficulties, doubts, and his hopeful feelings when they come.

[5] Put in immediate practice the knowledge acquired in each lesson. Begin to write as soon as possible. Early master the "word-signs." Begin to use these in every possible way. Copy time and time again the first photography. Do not write mark matter, but the same matter over and over till it can be written and read with the greatest freedom. Do not write "same matter" to which we referred as being such a qualified teacher we corrected after you have written it once, or which he has written for you as a copy."

Esprit de Corps.

We have sometimes thought that a fault among American shorthand writers is a lack of a lively *esprit de corps*. There has seemingly been a seeking after the "mighty dollar," rather than a glorious and heroic furtherance of the "cause" itself. "Will shorthand pay?" is the cry; not, "Is there not enough in these mystic strokes, loops, and circles to bring fertility?"

From our German exchanges we find that in the Fatherland there is an immense social side to the photographic brotherhood. The monthly, semi-monthly and often weekly meetings are full of good cheer. Clamorousness is tabooed, no self-interest is fostered. "The more, the merrier," is the motto. An ambition to spread the art all over the land seems to rule the body of stenographers. Hence Gabelberger, Stolze and Arends writers are full of *esprit de corps* to carry the good news into the regions beyond.

How is it with us? The thought of many seems to be thiswise: If I increase the number of students of shorthand, the market will be overstocked, and prices will tumble, and I shall suffer in pocket. The great thought seems largely overlooked that the art should be cultivated for itself and not for monetary considerations. Shorthand should be esteemed as an art, and not as a means to financial gain. It should, if properly studied, create an enthusiasm in the pupil when he sees or uses the art. We greatly regret that the good old system of "Ever circulators" went out of fashion. They were the best aids to development of social fellowship and enthusiasm that we have seen. Of them we shall write more hereafter.

Mark's Views.

In a recent article "Mark Twain" thus aptly discourses on the hardihood of infantile idea promulgators:

"Literature, like the ministry, medicine, the law, and other professions, is cramped and hindered for want of men to do the work, not want of work to do. When people tell you the reverse they speak that which is not true. If you desire to test this you need only hunt up a first-class editor, reporter, business manager, foreman of a shop, mechanic, or character, and make contrary claims for him. You will find that he is already hired. He is sober, industrious, capable and reliable, and is always in demand. He cannot get a day's holiday except by courtesy of his employer, or of his city, or of the great general public. But if you need liars, shirkers, half-bred, and other contemptible characters, editors, reporters, lawyers, doctors and mechanics, apply anywhere.

"The young literary aspirant is a very, very curious creature. He knows that if he wished to become a tinner the master smith would require him to prove the possession of a good character, and a knowledge of the tinning trade to stay in the shop three years—possibly four—and would make him sweep out and bring water and build fires all the first year, and let him learn to black stoves in the intervals. If he wanted to become a mechanic of any other kind, he would have to undergo this same tanning apprenticeship. If he wanted to become a lawyer or a doctor, he would have to do fifty times worse, for he would get nothing at all during his long apprenticeship, and in addition, would have to pay a large sum for tuition and have the privilege of boarding and clothing himself. The same rule would apply to the clergy. If he has the hardihood to present himself for reception into the literary guild and to ask to share its high honors and emoluments with

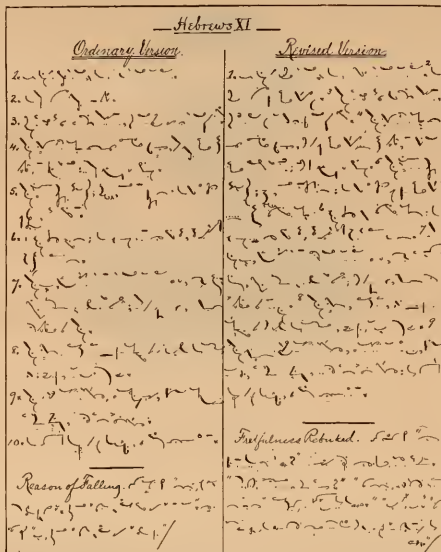
out a single twelve months' apprenticeship to learn in excuse for his presumption.

"He would smile piteously if he were asked even to make so simple a thing as a ten-cent dipper without previous instruction in the art, but, all green and ignorant, wordily, pompously assertive, ungrammatical, and with a vague, distorted knowledge of men and the world, acquired in a back country village, he will sorely take up so dangerous a weapon as a pen and attack the most formidable subject that finance, commerce, war or politics can furnish with it. It would be laughable if it were not so sad and so pitiable. The poor fellow would not intrude upon the tin-shop without an apprenticeship, but is willing to seize and wield with unpractised hand an instrument which is able to overthrow dynasties, change religions, and decree the woe or woe of nations."

Pensive Reminiscences.

"Look into thine own heart, and write," is the advice of some literary philanthropist to aspiring genius. That is precisely what I propose to do.

I am aware that the excellent programme



stated above has often been taken quite literally, and in the language of the vulgar, "worked for all there is in it." To the would-be writer, with pen poised irresolutely, and with eyes in a fine frenzy rolling, from heaven to earth and back to heaven again in search of an idea, the counsel of the philanthropist is a priceless boon. He immediately turns his eyes in on his cardiac system, and then turns them loose upon the virgin page, until the first personal pronouns are thick as autumn leaves in Vallambrosa, and all the 1 boxes, from the long pica Roman to the nonpareil Chinese condensed, are empty of the wretched widows' and orphans' savings bank. It is all very well to examine the heart from time to time, to be sure that the ventricles and auricles are all there, and to grind the valves down to a joint in case they get to leaking. No one objects to that. But how the compositor must suffer, who, in an important moment, takes to his case an article by one of these heart-gazers, and finds himself obliged to make up for the lack of 1's by a judicious use of figure 1's and quots!

But this is all a part of my malicious design in writing these reminiscences.

Like nearly all the great writers, I modestly has for a long time kept me in the background. And it is with coy reluctance, and only under the pressure of a stern sense of duty, that the

following facts are presented for the first time to an expectant public:

In speaking of great writers, it was not my intention as to limit the meaning of the word to authors alone, but to include penmen—other great penmen—and some of them as modest as myself.

My career as a penman covers a period of twelve years. During that time I have given as many as twelve lessons in penmanship to as many as fifty pupils, nearly all of whom survived. Those pupils have passed out of my observation, and nearly all out of my recollection. But one of them I shall never forget. She was a tall, loosely-constructed young woman, in the semi-angular style, and her handwriting would make an Egyptian mummy. She grew with age. She was my most faithful pupil. She had looked into her own heart. She also extended to me the same privilege. But she could not be made to see clearly that there was any essential difference between a capital stem and an unmitigated post-loop. It became necessary to hold her hand, and guide her pen, and restrain its erratic movements. Under these conditions she wrote fluently. But when her anxious instructor lingered more or less attentively over the desk

explained quite cheerfully that there were a dozen men in the county who could write better than that. I transcribed him with a piercing glance, and in due time held the Arkansas State Society's check for \$1.50. The frame cost \$1.35, and the stationery used and ruined, 40 cents. When we moved the first time, my young wife felt constrained to ask if I were going to hang that thing up again!

Since finishing my masterpiece, my character has been more or less varied and interesting. My signature has been much admired, though a good many people who held it express a willingness to exchange it for the cold and inartistic signature of Treasurer Jordan. My reputation as an accomplished filler out of diplomas for sweet girl graduates of the high school is well known. I am rich, wealthy, but the threat was not fulfilled. In former years when at the zenith of my fame, lovely ladies often sought my hand. They wanted it to inscribe their lovely names on decks of cards. Perhaps they are not usually called decks. When completed, the gentle creature would place the name on the card, though sometimes they omitted the name. But they generally furnished the cards. After practicing the muscular movement for two hours to get the divine sweep and roll, and destroying a quire of legal cap paper, and after having written a long name on fifty cards in eleven different styles, a polite "Thank you!" leads nothing at all to a third round of invitations issued for her wedding. I did not go. I explained to my friends that I was not feeling well, but if I knew my own heart, that was not the reason. I never felt better. There was another reason.

It is nice to be a great writer, and have admiring multitudes at your shoulder and read all your secret thoughts. But but there have been circumstances in which I could have wished to be able truthfully to echo the emphatic lie of a voluble Englishman deploring the invention of the type-writer: "Thank God, I can't write!"

PHIL I. STINE.

A Mother's Letter.

Here amid a heap of business communications is a feebly traced superscription which rivets our attention. We lose sight of the noisy world around, and for the time become lost in those tremulously traced pictures of home and love. In those clearly delineated scenes, we stroll with her through wooded lanes, we listen to those dear words of maternal affection, which fall upon our ear like the gentle murmur of a low fountain stealing forth in the midst of roses. Like the soft, sweet accents of a guardian angel's whisper, which comes like soft sunshine stealing through the world's frowns and warming our souls into glowing love, those truthful portrayals of our rustic homes make us children again. We are led again by her feeble hand across meadow and through the forest, and we listen to the voices of our mothers and sisters around the glowing log fires and listen to the quaint old fairy stories. We love these letters, why? Because we know the heart that prompted them. They are pure gold. No alloy of false flattery or policy. No tinge of art, but the pure, spontaneous flow of a heart's deepest anxiety, an expression of love and devotion, a mother's love, a mother's caressing the flowers of the field. Those lines are tremulous, but they are to us the crystalized vibrations of the soul's harp. The footsteps of affection. The cable lines which carry memory across the oceans of experience back to the shores of infancy. The diary of a mother's life, a mother's heart, a mother's love for the time at least cleanses our hearts of all skepticism and guile, and fills it with noblest impulses. Which makes us better men in the truest sense, by giving us higher aspirations, nobler resolutions, and a higher admiration for the grandeur of truth.

Teachers should spend less time in cultivating the memory, and more in developing the reasoning powers.—*Central School Journal*.

"Necessary Ignorance"

BY REV. EDWARD THIRING, ENGLAND.

We need to arrive at some conclusion on the subject of ignorance, or necessary ignorance.

I have never seen this subject brought forward; it may be my misfortune, but I have not. Yet a clear perception of necessary ignorance is the very foundation stone of true education. Few would claim omniscience, but all assume it. Omniscience is the gift of God. As such, it is not to be drawn your attention to the fact that there are about one thousand definite languages in the world. A reasonably good knowledge of five of these would be considered no mean attainment. To be a good Greek and Latin scholar, and a thorough speaker of German and French, in addition to one's native language, would be considered a satisfactory feat. But, what becomes of the nine hundred and ninety-five which we know nothing about? Nine hundred and ninety-five unknown, to five known.

If this compulsory ignorance meets us in one subject only, what becomes of the knowledge hunt as the be-all and end of all education?

Why, not a letter is written to the papers, not a "Reformer" speaks, who does not lose into the school-chair some half-dozen new indispensable subjects, every one of them with their thousand variations. They might just as well demonstrate the impossibility of six new subjects as necessary to a schooler.

The identity of knowledge must perish, or education cannot begin.

A clear perception of necessary ignorance must become ordinary stock-in-trade, or mental bankruptcy will continue to be as common as it now is.

Ignorance has defined the field of education in three words—riding, shooting, truth. And no better definition will ever be given, if we take it as a type, and interpret it.

The interpretation is simple. The Persian wanted practical skill, and perfect heart-conviction. For what had a Persian to deal with? He had to fight his way against wild beasts, and to face against warlike men, and honor in his home. Their work was summed up in this; and so is ours.

They feared for it. Actively, skill, hardihood, fearless contempt of death, fearless upholding of truth, summed up their idea of training. And it gave them the empire of the world.

And the Persian was right. Nature—the laws of the world, lay down the main track as long as the world lasts.

Noble character comes first—truth. The training of skill and strength comes next.

Noble character is trained by noble example of life, whether in word or deed, and by honest surroundings, whether in word or deed.

As regards the actual work itself, a selection should be made on natural principles of growth, and obedience to laws of nature.

The main needs of life, and the main facts of life, are the same for high and low alike. As the laws of nature are the same in the world pass through language. Nothing to clear the language pipe is simple. Insanity. Clear and find the language pipe first.

I am inclined to go on by rescuing from a misuse, which has done much harm, in old proverbs, and by changing one word in it. It is not the word of perfect education on the knowledge side.

The perfectly educated will be jack-of-all-trades, and master of one.

"Master of one"—because there is no training in a smattering easily got by an active mind. "Jack-of-all-trades"—because no man can be an all-day, and a night, in industry, pleasure and profit in picking up everything worth having.

"Master of one." Because, in the infinity of subjects, the wilderness, the jungle of rival ignorances, no strong, calm, great character can be strongly, especially by being pressed to the utmost limit of its power by the fierce demand for perfection that every great subject makes on him who gets far enough to know what trying to be perfect means. Every good runner knows this fierce demand of the last ten or twenty yards of a race.

"Jack of all." Because the active brain can not be on strain always, and yet, being active, will be occupied. And men can gather dowers, and know them, without being gardeners;

men can buy in the market without being merchants; and thus, in a properly managed scheme, a thousand jack-of-all-trade pursuits come in naturally, to underpin the main work, supplement it, give it a finish and ornament, and find pleasure for unprofessional hours.

Wanted, A Reading Public.

This is what the publishers say is needed—that is, serious readers, those who care enough about books to buy them, own them, and really possess themselves of their contents. That is what the writers say is needed—the writers who are becoming almost more numerous than the readers. Nearly everybody writes for publication; it is impossible to provide vehicles enough for their contributions, and the result is a public perishing in periodicals of local increase in proportion. Everybody agrees that this is the most intelligent, active-minded age that ever was, and in its way the most prolific and productive age. Is there a glut and overproduction in the literary world as well as in other departments? Isn't it an odd product of this age, the decline in the habit of deep, serious reading? We have heard a great deal, since Lord Brougham's time and the societies for the diffusion of knowledge, of the desirability of cheap literature for the masses. The Congressmen place cheapness above honesty in their sincere desire to raise the tone of the reading public. The result is a product that men use which is no less cheap than new papers, periodicals and books. For the price of a box of strawberries or a banana you can buy the immortal work of the greatest genius of all time in fiction, poetry, philosophy or science. But we doubt if the class that were to be specially benefited by this reduction in the price of intellectual food, would be benefited. Of course some avail themselves of things placed within their reach, which they could not own formerly, but it remains true that people value and profit only by which it costs some effort to obtain. We very much doubt if the mass of the people have as good habits of reading as the few persons who are called "readers." Who is it who buys the first and twenty-cent editions? Generally those who could afford to buy, and did buy, books at a fair price, to the remuneration of author and publisher. And their serious reading habit has gone down with the price. We have an increasing leisure class. When does it do good to read much as much as you can afford to? Not in the least. The thousands of society are too exigent then. For private reading there is no time, and a short-cut to information is sought by means of drawing-room lectures and clubs, which are supposed to give to social life, without interfering with it, a laquer of culture. In summer it is impossible to read much, and in winter the mind needs rest by that time, and the distractions of outdoor life in the mountains and by the sea forbid anything but the most desultory kind of the very lightest products of the press. To be sure, the angel of the Atlantic Ocean sees a row of pretty girls on the coast seated on the sands, and the way from Campo della to Cape May, with rows of their hands, is one of the most pleasing instances of intellectual life ever presented in the world. It is perfect when there is breeze enough to turn over the leaves. And the young men, those who are in business, or who are supposed to be getting on, or less "conditional" education, they read as much as they can afford to. It is a curious comment on the decay of the reading habit in households, the blank literary condition of the young men who come up to the high schools and colleges.

Now we are not trying to defend the necessity of reading. They say that people got on in the Middle Ages, with rows of their hands, and that the women then were as agreeable, and the men as brave and forceful, as in this age. But it is certainly interesting to consider whether by reason of cheap and chopped-up literary food, we are coming round practical habits of reading. It is relative to reading; that is, the reading of things that are called news, or ingenious sorts of inventions and puzzles which can be talked about as odd incidents in daily life are talked about. Reading to any intellectual purpose requires patience and abstraction, and continuity of thought. The habit of reading is not acquired by the perusal of the newspaper, nor by the swift dash which most people give to the cheap

publications which are had for the picking up, and usually valued accordingly. It is an open question whether cheap literature is helping us any toward becoming a thoughtful and reading people.—*Charles Dudley Warner in Harper's Magazine for October.*

Fragments.

THE TEACHER.

"As is the teacher, so is the school," has well nigh become a truism. It is not the school's location, its rooms, apparatus and library, its advertising and patronage that determine its merits, but the quality of its teachers. The health true of every school, regardless of the field it essays to occupy. Teachers no longer read journals, and are ignorant of the latest shortcomings. On the contrary, they find themselves carried along insistently by the desire to achieve the utmost in man-development. This age is not satisfied with the teacher of one idea, but must and will have the teacher of many ideas. To be more specific, it is not sufficient for a teacher of the grade school to be acquainted with his own little world. He must know other worlds than his own. For example, the so-called pen artist, who perhaps wields the quill with such grace and precision as would astonish the gods, can no longer afford to murder the king's English, and confess himself an ignoramus in all things save one. It is hoped that for a fact may be generally true, that the vast numbers of young people who are daily devoting many precious hours to the mastering of an art they trust to be their means of gaining a livelihood. The coming professional penman must not be one-sided and narrow in his development, but he must be broad and deep in his culture. For such, the field is indeed rich and fruitful.

PENNIPENSHIP.

As a means of mental culture, much is said nowadays about the relative value of the languages and the sciences as a means of mental culture. The discussion indicates that mental discipline is to be gained by means of modern education. Utility does not furnish the sole means of determining what studies shall have a place in our schools of this practical age. It is to be feared, however, that teachers of penmanship have too frequently lost sight of the mental discipline which should be involved in successfully presenting a simple subject as writing. It is not too much to say that the will and every power of the intellect, and even some of the emotions, can be trained by the thoughtful teacher of penmanship. In proportion as the pupil acquires the power of attention, he progresses under judicious guidance, in making the pen his servant rather than his master. So far as the learner finds attention—that is, fails in having the mind directed the movement of fingers, hand and arm—just so far he scribbles and squanders his mental energy. This want of attention is the greatest obstacle in every department of practical training. The learner who has the capacity to concentrate his mind, and who, if he desires, almost invariably makes rapid progress in any of the manual arts. The teacher can usually lead the pupil to recognize this fact, and having once done this, the royal road—for there is one—presents itself. Under this mental rule, the mind commanding the hand, the hand comes to act automatically, the muscles seem to have memorized their instructions and know only to describe lines of beauty. This training of the attention actually involves mind development, and will give new power for overcoming difficulties in other fields of labor.

[To be Continued.]

Pennipen on the Road—Will it Pay?

Will it pay, is the first question asked regarding any calling, and the answer as applied to itinerant teaching could be given, yes or no, all in one breath, and both in the mark.

It might be here, go the old proverb, saying, That depends on whether

You can write,

You can organize,

You can teach.

If you cannot write, prepare yourself in that by attending some good penmanship institute, and I might as well here go the old proverb, and the best does not always mean the cheapest. Go

where you will not only gain ability to write, but teaching power, love for the work, and an enthusiasm that will carry you through one season at least.

When you have prepared yourself as a writer, then you are ready to try your ability as an organizer of classes.

The ability to write is no assurance that you can organize classes; it will help you, and see to it that you make it help organize.

How well it pays on the start depends on how well you can organize. We will say you wish to devote your entire time to the work. Then organize three classes, each class to meet two nights per week. Tuition \$1 per scholar for a term of ten lessons.

Say you organize one class of fifteen pupils, one of twenty, and another of twenty-five. This will give you \$60 for a term of five weeks, or \$120 for a term of ten weeks.

You might at times not do more than half as well, and at times you might possibly double it. It has been done, but we will say this is near the average for classes in the country where you are to do your work.

Your expenses in the country need not exceed \$10 per week. If you can organize rightly they can be made much less—as low as \$1 per week, and even less if you can find something to do during the day, or an opportunity to give private lessons enough to pay your expenses.

But if your receipts are \$60, and your expenses \$20, \$40 cleared in six weeks ought to give you a good margin. If you can organize by, and if your classes have been well taught you will have no trouble in getting a second term, and perhaps larger classes than before.

How to organize, I will speak of that next time. A. E. PARSONS.

Willow Junction, Ia., Sept. 16, 1896.

Letter from a Father to a Son.

I see by your picture that you have got one of them pleated coats, with a belt around it, and short pants. They make you look as you had when I used to see you in your boyhood, and I feel the same desire to do it now that I did then. Old and feeble as I am, it seems to me as though I could spank a boy that wears knickerbocker pants buttoned on a Garibaldi waist, and a pleated jacket.

If it wasn't for them cute little camel's hair whiskers of yours I would not believe that you had grown up to be a large, expensive boy, with grown-up thoughts. Some of the thoughts you express in your letters are far beyond your years. Do you think them yourself, or is there some boy in the school that thinks all the thoughts for the rest?

Some of your letters are so deep that your mother and I can hardly grapple with them. One of them especially was so full of foreign words that you had got out of a bill of fare, that we will have to wait till you come home before we take it in. I can talk a little Chippeva, but that is all the foreign language that I am familiar with. When I was young we had to get our foreign languages the best we could to improve ourselves. One day a Chippeva chief took me into his camp and kept me there for some time while I acquired his language. He became so much attached to me that I had great difficulty in coming away.

I wish you would write in United States dialect as much as possible, and not try to parade your parents with foreign expressions that come too high for poor people.

Remember that you are the only boy we've got, and we are only going through the motions of living here for your sake. For us the day is wearing out, and it is now away into the darkness of the evening. All we ask of you is to improve, and be a good boy. You can see where I fooled myself, and you can do better. Read and write and siffer and pol, and get uncultivated, and try not to be ashamed of your uncultivated parents.

When you get that checkered little sawed-off coat and a pair of knee pants, and the old folks do you the old people, and the boys holler "rats" when you pass-by, and your heart is bowed down, remember that, no matter how foolish you may look, your parents will never sour on you.—*Ex-hanger.*

"Nothing worth calling good can, or ever will, be started full-grown."



—We have a brief, but finely written letter from Prof. H. W. Ficklinger this month.

—J. P. Regan favors us with some of his beautiful penmanship. His work is first-class.

—We had a letter from that wonderful little artist, Joe Foeller of Jersey City, last month.

—E. A. Palenius, Bismarck, D. T., is a Compendium disciple, and a good, free writer.

—C. Beck, Waukegan, Ill., favors the GAZETTE with a club and some of his bold style of writing.

—E. L. Burnett of Providence, R. I., favors us with two letters written in his native Grecian dialect.

—H. W. Quaintance, Alejo, Ill., occasionally sends the GAZETTE samples of his free muscular style.

—Prof. Geo. E. Little, teacher of drawing at Wesleyan, D. C., sends the GAZETTE a pleasant call last month.

—W. D. Showalter, penman in Bayless' Business College, Dubuque, Iowa, combines skill with good ideas.

—We have just received a well-written letter from M. B. Moore, Morgan, Ky. Moore's flourishing skill is remarkable.

—E. L. Brown, Rockport, Me., is one of the Compendium boys, and the life and freedom of his writing will testify.

—Did it ever occur to you that Madrasa combines more accuracy, beauty and life in his work than any penman living?

—W. J. Kinsley of Shenandoah, Iowa, is one among the wide-awake penmen of that State. His writing is clear and full of life.

—W. W. Bennett is attracting much attention with his graceful pen at the Chicago Exposition of evenings, where he is in charge of Bryan's department.

—E. M. Barber, Chandler, Mich., one of Bro. Isaacs' pupils, writes us a neat letter, and sends the GAZETTE a beautifully executed motto, which will no doubt appear.

—Prof. A. P. Root is doing some superior common sense teaching in Bryan's Chicago Business College. He is chuck full of the right kind of enthusiasm for good teaching.

—Notwithstanding Spring's disappearance from Dallas, A. E. Peck still exists in that thriving city, and pushes his pen with more skill than ever. He is one of the C. G. of Ill.

—Jno. P. Byrne of Woonsocket, R. I., comes to the front in his writing. His letters are full, clear, and tolerably legible. He speaks words of high praise for the Compendium.

—H. P. Behrensmeier of Quincy, Ill., sends the GAZETTE specimens of his skill in the shape of a letter and neatly flourished whippoorwill languidly lounging in her hair-lined nest.

—In order to fully appreciate a well trained muscular movement, you should stand by the desk of the clever-handed D. B. Williams, who sends his graceful pen for Bryan's College, Chicago.

—We are glad to note the improvement in B. P. Pickens' work. His birds seem to be arising from their slumbering appearance. We notice they strike a better chirping attitude. They have quit carrying their under-lips in a sling.

—T. J. Miller, Shousetown, Pa., writes us a letter in a splendid running hand. He says, "I am a glider. We should say he drives a double team since he drives a pen with such skill."

—W. E. Dennis is showing the boys and girls of Pearce's Philadelphia College how to use the pen in a business-like way. The GAZETTE is keeping its eye on Willie. His flourishing on exhibition at the convention was about the best we have ever witnessed.

—We dropped in on Goodyear & Palmer of Cedar Rapids, Ia., a few days since, and found these two plucky gentlemen hard at work in their well-equipped business school. Prof. Goodyear, in addition to his extensive school duties, is constantly publishing new textbooks which are having a wide sale all over the West. His new system of actual

business is superior to anything of the kind in existence. Bro. Palmer is fitting up about the nearest hall for normal penmanship we have come across.

'Change.

Plinia Talk, Brooklyn, shakes the GAZETTE up a little each month with his jolly caricatures.

Book Chat, New York, gives in brief about everything that is being done in the field of literature.

The Ohio Business University favored us with a copy of the Ohio Business Review for September.

D. L. Muselman sends us a bright and lively eighth page sheet, bearing the title of Gem City Journal.

In anticipation of low mercury during the coming winter the Western Penman has donned a new overcoat. The September number sparkles with bright thought. The GAZETTE can see, through much of its first year's woven rhetoric, S. H. Goodyear assisting at the loom.



SADLER'S COMMERCIAL ARITHMETIC School Edition, is specially prepared for the use of common schools, and embraces the best methods of computation as taught in the business colleges and practiced in business houses. It teaches pupils the style of arithmetic they will need—no more and no less—when they step from the schoolroom into the world.

It is a "new" Arithmetic—not only with reference to the *time* of its publication, but also as regards the quality of its contents; and unlike many things that are simply "new," every departure from the older methods will be found a decided improvement, simplifying the subject, and bringing it more within the comprehension of the pupil.

The authors are connected with one of the most successful business schools in the United States, and are specialists in arithmetic. They are therefore qualified to decide what is most practical and practicable in a work of this kind.



—A. H. S., Harrold, Dak. You should your writing entirely too much. Practice the "m" exercise lightly until you can make down strokes as fine as up strokes.

—D. T. G. H., Fairview, O. Put more decision in your movement; don't start your loops quite so much. You can become a good writer by devoting more time to movement drills.

—R. L. C., Plainfield, N. H. Prof. W. D. Bridge of Plainfield, N. J., is a superior instructor in shorthand. The GAZETTE has his lessons each month. Hundreds are learning from these lessons without a personal teacher.

—B. R., Phila. Yes, we will criticize your work and do all we can to help you along in your practice. Go to work in dead earnest. Work on copy-ship No. 1 until you can make the exercises with a free muscular movement.

—J. M., Joliet, Ill. We notice a tious and labored air about your writing, which was doubtless brought on by excess of the bracket wearing habit. No doubt the light falling as it does in squares on your desk is very imperfect. We prefer the soft light from ground glass to that strained through cumbersome iron grating.

—A. N. P., Cedar Rapids, Iowa. No, we are not in favor of introducing the chin rest in writing-classes. A small ottoman placed on the desk immediately under the pupil's voice will serve the purpose in cases where the rest is unavoidable. You may still say, "Give us a rest."—Smoking Chinese Havans as may strengthen your breath, but it will tend to weaken your nerves.—We do not know whether Peice is cross-eyed or not.

—L. M., New York. Your writing is fair for a boy of your age. Couldn't you use ink to as good advantage as glue in your card work? We wish you success, but would say you will find it a little disagreeable to write cards on the street in December.

—G. W. M., Delaware, O. The tingling sensation in your arm is brought on by writing three hundred words per minute. You should guard against such rashness; it is liable to bring on Saint Vitus' Dance.

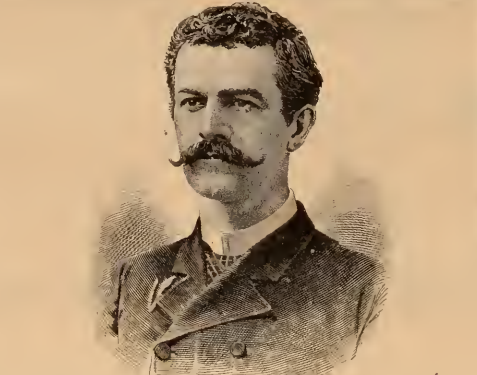
—J. L. D., Sterling, Ill. Put more force in your movement. Practice the ovals until you can make them with a regular, easy motion.

Are You Going to New Orleans or Florida?

If so, you can go via the MONROE ROUTE via Louisville or Cincinnati, and see the Mammoth Cave, Nashville, Mount Springs, Birmingham, Montgomery, Mobile, and the Gulf coast for the same money that will take you through the dreary, uninhabited Mississippi swamps; we are confident you cannot select a line to the South enjoying all the advantages that are possessed by the MONROE ROUTE and its Southern connections.

No one should think of going South without visiting the Mammoth Cave, the great natural wonder of your arm. So much has been written of this world-famous wonder, that it is impossible to say anything new in regard to it. It cannot be described; its caverns must be explored, its darkness felt, its beauties seen, to be appreciated or realized. It is the greatest natural curiosity—Niagara not excepted—and whose expectations are not satisfied by its marvelous avenues, domes and starry grotesques must either be a fool or a demi-god. From Mobile to New Orleans (41 miles) the ride along the Gulf coast is alone worth the entire cost of the whole trip. In full sight of the Gulf and the new port of Springs, Mississippi City, Pass Christian, Bay St. Louis and Beauvoir, the home of Jeff Davis.

When you decide upon your passage mind to travel over the line that passes through the best country and gives you the best places to stop over. Address E. O. McCaskey, General Northern Passenger Agent, Monroe Route, 122 E. Randolph street, Chicago, or Wm. S. Balfour, General Passenger Agent, 133 Dearborn street, Chicago.



E. H. Richardson

The above cuts represent the countenance and facsimile autograph of E. W. Richardson of Horse Cave, Ky. He wields his pen with as much grace and skill as any young writer in Kentucky. Not only does he write a free and forcible style, but possesses the rare faculty of imparting it to others. Like so many of our best business writers he acquired his style through the aid of Gaskell's Compendium. He says he owes all his success as a penman to the Compendium's teachings.

New Paths.

Every business man, says a shrewd observer in a recent paper, should endeavor, in the form and method of his advertising, as well as in the transaction of his business, to improve what he sees around him, to originate new ideas and new methods, and not be content servilely to copy even the most intelligent and prosperous of his competitors.

In this way only can he be a whole and complete merchant, whose business fundamentally is to strike out new paths and new ventures. The well-trodden ways of business are always full of a satisfied multitude, or if not a satisfied, an incompetent multitude, plodding like those around them, win just enough profit to keep body and soul together, often slipping down in insolvency and ruin over, then reviving again, till death steps in, and with one blow ends both the life and business together.

Success comes to men whose faces are turned toward the future, and not the past. —Ex.

The work is published complete in a single volume; and for the convenience of the lower classes of graded schools, the first part of the complete edition, extending to percentage, is published separately. Both editions are published with and without answers. When not otherwise ordered, the edition with answers is always forwarded. Retail prices:

Complete edition	\$ 40.
Part 1,	50.

"BARNES' NATIONAL SYSTEM OF PENMANSHIP." The publishers claim these books are the best ever made in this country, for the following reasons: They contain a practical system which, after being learned, will not prove too difficult for business purposes. Pupils who use these books will write in a free, graceful manner. The classification of capitals is wonderfully simplified. Eleven letters are formed on one general plan; ten on another; and the rest on a third. The gradation is simply perfect. The business forms are elaborately engraved on steel. The whole series for ungraded schools is comprised in six books, but for the use of the large graded schools, in both of smaller size to meet the demands of a still closer gradation.

Select several cards of different colors, and in the center of each fasten by a little mullage a small round piece of black paper. Place over the card thus prepared a piece of thin white tissue paper. The variety of hues which the black assumes is very striking.

161 LaSalle Street, CHICAGO, ILLINOIS.

GASKELL'S COMPENDIUM

—OF—
Self-Teaching Penmanship,
IS SELLING BETTER THAN EVER.

Not Hundreds, But Thousands!

Yes, TENS OF THOUSANDS of young men and women are to-day hailing good penmanship as teachers, clerks, accountants, etc., by reason of their skill with the new, corrected, solely by self-practice from GASKELL'S COMPENDIUM. Nothing like it ever known. An elegant engraved specimen of penmanship free to every one who sends \$1.00 for COMPENDIUM to

THE G. A. GASKELL CO., 79 Wabash Ave., CHICAGO, ILL.

GASKELL'S penman's HANDBOOK.

During the past ten years over two hundred thousand of GASKELL'S COMPENDIUM OF PENMANSHIP have been sold. Many of the learners of a few years ago are now teaching penmanship, some in the cities, and others throughout the country. A good many have secured positions in large stores, manufacturing, and railroad offices, where they are turning good salaries. An army of good writers has thus sprung up, and for this class, as well as for all others who wish to improve themselves at home, the above hand work has been prepared. It shows how good penmanship may be learned to account and made to pay. How to Teach Writing, How to do all kinds of Lettering, Off-hand Flourishing and Pen-Work for Photo-Engraving, How to Write Business Letters, How to Write Vending Cards and Invitations. By which thousands of dollars are made every year by young penmen in large cities. How to Make Ink of all Kinds and Colors, &c., &c. It gives specimens from the leading penmen of England, Germany, France and the United States—the most superb ever published in a book. These plates have cost a large sum. It contains nearly two royal quarto pages, elegantly bound. In short, it is the most remarkable book of the kind ever published in the world. The price is \$3.00, for which it will be sold as prepaid by any address.

Special to every subscriber of the Gazette.

For a club of Ten Subscribers to the "Gazette and Educator" a \$10, and give this elegant book free. To every SUBSCRIBER to the GAZETTE, we will mail a copy prepaid, on receipt of \$3.75. SPECIAL OFFER! Address All Orders to

THE G. A. GASKELL CO., 79 Wabash Avenue, CHICAGO, ILL.

WORTHINGTON'S SUPERB ARTISTS' INK.

POSITIVELY UNEQUALED BY ANY OTHER INK IN THE WORLD.

Arrangements have been made with B. M. WORTHINGTON, Artist Penman, whereby he is to manufacture this most beautiful and be it not **GLOST BLACK INK** expressly for the G. A. GASKELL CO. This ink is indorsed by the leading experts on penmanship as the most perfect and best positively the best for all purposes in the world. **INSTANTLY** black, and having a peculiarly new in flow and very **DURABLE**. Writing done with this ink eighteen years ago, so books, is still a **PERFECT BLACK**, not having even lost its beautiful gloss or shown the slightest tendency to turn yellow. This ink is not in elegant 24 ounce tins, and will send half dozen bottles, securely packed, by express, for **ONE DOLLAR**.

When ordering for this ink always give your nearest express office, as all inks must be sent either by freight or express. Single bottles are sold at retail for 25 cents, but we cannot send by mail. Agents wanted. Will make special price by the gross. Address all letters to

THE G. A. GASKELL CO.,

79 Wabash Avenue, CHICAGO, ILL.

FREE MUSCULAR

SPEED IN WRITING GIVES THE LETTERS A FRESH AND GRACEFUL APPEARANCE.

READ WHAT IS SAID OF MY WORK.

Free penman combine with much freedom of movement with accuracy of form as A. J. SCARBOROUGH, consequently his work is forcible, and of the same tone generally. The speed with which he writes naturally gives a very smooth stroke. This style is a happy blending of the business with the ornamental, therefore well suited to civil writing.

His work is, in freedom of movement, smoothness of shade, and quality of his line, equals the best, and is superior to that of any self-styled "best penman in America."

FROM THE LATE G. A. GASKELL

"Mr. SCARBOROUGH is a fine business penman, and a perfectly honest and faithful gentleman."

From "The Western Penman."

"Very few penmen write so rapidly, and at the same time so accurately, as A. J. SCARBOROUGH."

WRITTEN CARDS.

Any of the following promptly executed, and sent prepaid upon receipt of price—

	PLAIN.	TWO WRITERS.
PLAIN WHITE 4-PLY.	25 Cts.	40 Cts.
GOLD SET IN.	30 Cts.	45 Cts.
PLAIN BLUE.	30 Cts.	45 Cts.
NOBOST 1/2 IN. very fine B-PLY.	40 Cts.	60 Cts.
POSSIBLE IN REVEL.	40 Cts.	60 Cts.
MICADO.	40 Cts.	60 Cts.

For Two 1/2 Dots I will write your name in this different Combined Style.
A SYSTEM OF WRITING COPIES, WELL ARRANGED FOR HOME OR OFFICE PRACTICE, WILL BE SENT FOR 25 CENTS.
A SET OF FREE MUSCULAR CAPITALS, 20 CENTS.

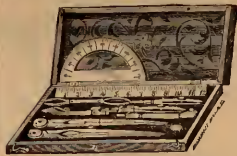
A SET OF COMBINATION CAPITALS 20 CENTS.

All Orders carefully and promptly filled.

Address

Scarborough.

79 Wabash Ave., CHICAGO, ILL.



INK AND PENCIL ERASERS.

No. 1. Large size, Single..... \$.25
For doth..... \$.50

DRAWING INSTRUMENTS.

No. 1. Mailed post paid on receipt of price. Each.
3. Best, 1 Dwyer 4 1/2 in.; pen and pencil attachment, crayon holder, razor, lengthening bar and protractor, in any one case..... \$.75
3. Same as No. 2, also a Huling Pen..... \$.40
4. 3 and 2 Dividers, in any one case..... \$.40
5. 3 and 2 larger Dividers, with compass, etc., etc..... \$.75
5. Same as No. 3, but larger Divider..... \$.50



THE CRYSTAL RUBBER ERASER.

No. 1. Large size, 12 pieces in a box, per box, \$1.00; three for 30 cts.

No. 2. Small or school size, 24 pieces in box, per box, \$1.00; per half dozen, 30 cts.

SCHOLARS' COMPANIONS.

No. 1. consists of a very highly finished box, made of walnut and cherry wood, taper 4 inch rounded, brass hinges and catches, and contains eight articles, viz: Dixon's lead pencil—10 inch-sharpened, quinch German state pencil, rubber eraser, pencil rule, protractor and pen holder. Price, post paid Department Certificate..... \$.25

Mailed postpaid on receipt of price. Address,

THE G. A. GASKELL CO.,

79 Wabash Avenue, CHICAGO, ILL.

CHAUTAUQUA UNIVERSITY.

THE

SCHOOL OF BUSINESS.

CHARLES R. WELLS, Director.

SCHOOL OF PHONOGRAPHY.

WM. D. BRIDGE, Principal, Plainfield, N. J.

Department of Phonography.

Thirty years' experience added to group through instruction, from the rudiments to the most advanced reporting style. Courses of instruction thoroughly material. Students are enrolled members of the University, and on completing the course receive Department Certificate.

Department of the Stenograph.

By an ingenious system of shorthand, fully indorsed by Prof. M. M. Bartolomeo, inventor of the Stenograph, the mastery of this marvellously simple short hand writing machine can be taught by correspondence. Orders are advised to individuals.

For circulars, or payment of fees, address
R. S. HOLMES, A. M., Registrar,
Or, PROF. W. D. BRIDGE, PLAINFIELD, N. J.
Mention this publication.

ORTHODACTYLIC PEN HOLDER.

A GOOD POSITION MADE CERTAIN.

The object of this Pen Holder is to compel learners to hold the pen correctly, i. e., to keep their fingers in a correct position, so as to prevent them from forming a habit of holding the pen in an improper manner, and, consequently, by adults also, would infallibly reform a bad habit, which, in almost all cases, has arisen from an habitually cramped position of the fingers in holding the pen.

Best by mail, postpaid, for TEN CENTS, Three for 25 Cents.

THE OBLIQUE HOLDER.

NOW USED BY ALL THE BEST PENMEN IN THE UNITED STATES.

The object of this Pen Holder is to enable one to write with facility and ease on the points of the pen, instead of across, as with the ordinary straight holder. By the use of the Oblique Pen Holder, the pen will always rest on the point of the pen on the up or down stroke, and the pen throws at the proper angle of the letter, when by the use of the straight holder, the hand or the paper has to be turned or twisted to get the right inclination, in which brings it in the proper position for writing. The table should always be on the left hand side. This Holder has for some time been in use by professional copyists, and for all other kinds of work, and handsome business writing, it cannot be equaled. It is the only kind used by us for our best penmen. Sent by mail postpaid for 15 cents, three for 30 cents. Agents wanted, to whom liberal terms will be given. Address all orders to

THE G. A. GASKELL COMPANY,

79 Wabash Avenue, CHICAGO, ILL.

INCOMPARABLE!

A NEW INVENTION.

LATEST AND BEST.



THE PAUL E. WIRT FOUNTAIN PEN, AN Absolute Success.

Pen Gold Pen, to suit any hand. Writes the instant it touches paper, and writes always. Simplest, most durable and reliable ever made. No dripping, shaking or skipping. Ask your stationer or jeweler for it, or send them, for catalogue before buying any other.

Address: PAUL E. WIRT, BLOOMSBURG, PA. U. S. A.



"A REMARKABLE BOOK"

By Dr. E. D. LADD, M.D., a graduate of Brown University and retired army surgeon, he is the author of a book on the treatment of venereal diseases, which is a most valuable and comprehensive treatise on the subject. It is the only book of the kind published in this country. It is a most valuable and comprehensive treatise on the subject. It is the only book of the kind published in this country.

A NEW FEATURE.

FREE! A 16-page Contents Table of Plain Home Talk, red, white and blue covers, and a sample of Dr. Foster's Health Mixture. Standard Edition, 32.25 (Sample sent and illustrations the same). About a two-shilling job at special price. Send for free.

MURRAY HILL PUB. CO., 129 (N. E.) East 25th St., New York.

USE DIXON'S AMERICAN PENCILS.



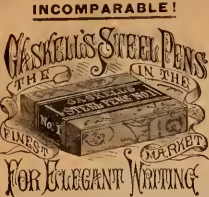
IF YOUR STATIONER DOES NOT KEEP DIXON'S, MENTION

THE PENMAN'S GAZETTE and send 16c. for Samples worth double the money

Also mention whether desired for

STENOGRAPHERS', BOOKKEEPERS', ARTISTS', or GENERAL USE.

JOS. DIXON CRUCIBLE CO., - - Jersey City, N. J.



These pens were first manufactured on small lots for our own and our students' use only. Becoming known among good writers, the demand for them rapidly increased, and, at present, we send through the mails, postage paid, to all parts of the United States, 100 pens, in elegant cases, at a low price. (Send for a list.) No free samples, and no sales made of less quality than one quarter gross box.

Thousands of the most flattering testimonials of their excellence, from professional writers, and business writers everywhere. Get the best; they are cheapest in the long run.

Put up in handsome quarter-gross boxes. Forty cents for single box, postage, or four boxes for \$1.25. In boxes of four each, each box, postage, \$1.00. In boxes of four each, each box, postage, \$1.00. In boxes of four each, each box, postage, \$1.00.

Postage stamps received. No free samples, and no sales made of less quality than one quarter gross box.

Address,

J. A. Gaskell & Co.,

70 Wabash Avenue, Chicago.

A MAN

WHO IS UNQUANTIFIED WITH THE GEOGRAPHY OF THIS COUNTRY WILL SEE BY EXAMINING THIS MAP THAT THE



CHICAGO, ROCK ISLAND & PACIFIC RAILWAY

For reasons of central position and close relation to all principal lines of the continent, this route, as indicated, is the most direct and the most rapid route for travel between Chicago and the West. It is the only route which provides facilities for travel and trade between Chicago and the West. It is the only route which provides facilities for travel and trade between Chicago and the West.

The Great Rock Island Route

Guarantee the patronage that comes of personal service afforded by a solid, thoroughly equipped road, smooth tracks of continuous steel rail, substantially built and equipped with the latest and most modern appliances of motive power, platforms and air brakes, and track of the highest quality. It is the only route which provides facilities for travel and trade between Chicago and the West.

The Famous Albert Lea Route

Is the direct and favorite line between Chicago and Minneapolis and St. Paul. Where these cities are main points of departure for all points in the Territories and States west of the Missouri River. It is the only route which provides facilities for travel and trade between Chicago and the West.

For further information, apply to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

Chicago, Rock Island & Pacific Railway, or to the

GRAND, UPRIGHT SQUARE, AND PIANOS.

UNRIVALED IN TONE AND CONSTRUCTION.

Manufactured in Chicago, and used by all the Leading Artists, and in the Best Families.

Also used by following List of Schools and many others, to which we can refer with pleasure:

ST. XAVIER'S ACADEMY, ST. JOHN'S SCHOOL, ST. ELIZABETH'S SCHOOL, CHICAGO.

GENTLEMEN.—The No. E-1-a Square Grand Piano which I received from you about the 1st of September, proves to be one of the finest toned instruments I ever heard.

Every one who has heard it, speaks with unstinted praise of its quality of tone and beauty of finish. I am truly thankful that I decided to purchase a Bauer.

A. SHERIDAN JONES, Supt. of Public Inst.

PRICES LIBERAL, AND TERMS TO SUIT PURCHASER. OLD PIANOS TAKEN IN EXCHANGE.

SEND FOR CATALOGUE.

JULIUS BAUER & CO., 156-158 Wabash Ave., Chicago.

THE GENUINE A. T. CROSS STEGOGRAFIC PENS.

The Cross Fountain and Gold Pens.

We desire to call attention to the following facts and features of the A. T. Cross Stegographic Pen, which have placed them at the head of all Stegographic Pens, and given them their success:

1. They are made exclusively of gold, rubber, and platinum,—substances entirely unaffected by the action of acid liquids. 2. The use of the oscillating needle enables the writer to hold the pen at any natural angle, while other pens, as is well known, require to be held nearly or quite perpendicularly, to facilitate the flow of ink. 3. The pen can be filled or cleaned by unscrewing the joint only, and there is no liability of soiling the fingers in removing spurs and needles from the section in order to clean the pen, as by the Cross pen the extension of the spring and needle is connected and preclude the possibility of losing valuable partially accidentally dropping same out of the section. 4. These pens are fully guaranteed, and the indorsement by the entire trade of the United States and Canada proves the superiority of the A. T. Cross over all others.

We would especially call attention to our new A. T. Cross Stegographic Pen, octagon pattern.

Point cover.

This style is the successful result of several years' experimenting, to produce a pen in this very desirable form. It is pronounced to be the handomest style ever made, and has the very desirable feature of not rolling when laid on the desk. This alone will commend itself to every one. No. 451. Octagon, Small, Plain, Elegantly chased Barrel. Price, \$2.60.

SPECIAL PREMIUM OFFER.

Send us \$2.50, and we will mail the above pen, and send the PENMAN'S GAZETTE for one year, together with our regular premiums.

Address,

THE G. A. GASKELL CO., 79 Wabash Avenue, Chicago, Ill.

Point cover.

This style is the successful result of several years' experimenting, to produce a pen in this very desirable form. It is pronounced to be the handomest style ever made, and has the very desirable feature of not rolling when laid on the desk. This alone will commend itself to every one. No. 451. Octagon, Small, Plain, Elegantly chased Barrel. Price, \$2.60.

SPECIAL PREMIUM OFFER.

Send us \$2.50, and we will mail the above pen, and send the PENMAN'S GAZETTE for one year, together with our regular premiums.

Address,

THE G. A. GASKELL CO., 79 Wabash Avenue, Chicago, Ill.

Point cover.

This style is the successful result of several years' experimenting, to produce a pen in this very desirable form. It is pronounced to be the handomest style ever made, and has the very desirable feature of not rolling when laid on the desk. This alone will commend itself to every one. No. 451. Octagon, Small, Plain, Elegantly chased Barrel. Price, \$2.60.

SPECIAL PREMIUM OFFER.

Send us \$2.50, and we will mail the above pen, and send the PENMAN'S GAZETTE for one year, together with our regular premiums.

Address,

THE G. A. GASKELL CO., 79 Wabash Avenue, Chicago, Ill.

Point cover.

"Young Madaras does more careful work than any other pen in this country, and I consider him the finest penman of his age in the world. His penmanship is artistically perfect." G. A. GASKELL.

SUBSCRIBE NOW.

This is an invaluable page paper for the advancement of *Pen Art*. It appears promptly every month in this country, and is printed on the finest paper. Each number contains from three to four pages of original writing.

Will, Teaching, Drawing or Lettering.

All illustrations are new and prepared by the best artists. The paper is of the highest quality, and is printed on the finest paper. Each number contains from three to four pages of original writing. Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

Sample Copies, 7c. Send for one.

Will, Teaching, Drawing or Lettering.

THE PENMAN'S GAZETTE

AND BUSINESS EDUCATOR

THE G. A. GASKELL CO., PUBLISHERS.

CHICAGO AND NEW YORK, NOVEMBER, 1886.

VOL. VIII.—No. 10.

R. S. Collins.

Like the majority of penmen, R. S. Collins was also born. It seems to be a habit the penmen have gotten into. Mr. Collins first kicked holes in the air and a faunel until on the 3d day of March, 1866, in Mecklenburg county, near Charlotte, North Carolina, and in close proximity to a large penman's grove. He lived on a farm until he was 15 years old, but the most of this time being spent in school, his farm duties consisted mainly in masticating the products. His hands, however, were always very industrious. Sometimes he would turn them loose in a cotton field, and they would grow up to the top of the single in a day. In the spring of 1871, he took a course of writing under the then famous E. W. Scott. This course proved the very stroke which awakened the latent genius which was couched in Mr. Collins' system, for under the enthusiastic spell which Mr. Scott had woven about him, we find him consuming his father's day. After the glowing had flickered. He made wonderful improvement in this short course. Prof. Scott encouraged him greatly, and told him that by constant effort he could move abreast the plumed knights when he grew up a flourishing man with American zeal and skin whickers. In July, 1875, when only 35 years of age, we find him teaching classes with splendid success. So marked were his abilities as a teacher, he was soon employed as professor of penmanship in a large academy, where he taught for some time with good results. He entered Davidson College in 1877 for the literary course, but the constant strain on his eyes here was more than he could undergo, so he dropped his literary pursuits after his course was finished. After two years of care and rest he found him again able to take up his pen as instructor in his chosen art in King's Mountain High School (N. C.), where he remained as an ardent worker in the cause until June, 1883. He was much encouraged by the inspiring strokes from such penmen as Kibbe, Shaylor, Musselman, Worthington and others, which gave him new zeal to practice; but it was not until he saw the strong and faultless letters from W. H. Patrick that he was induced, Jan. 10, 1884, to enter Sadler's Business College, Baltimore, where he was graduated May 17, 1884. Brother Sadler found his writing so good that he could only think of 100 as the proper number to designate his grade at the end of each month. Sadler also gave evidence of a magnanimous soul by continually encouraging him long after he had finished from the club in the spring of 1884, he wrote these lines in Collins' album while at the New York convention: "As one of my boys, I am proud of your success." He at one time took a course of penmanship under the Spencer Brothers, and of a club of 100 members he had the honor of being the "champion penman" of the club in the spring of 1884, he returned to King's Mountain to open a business college in connection with the Military School. He held this position until July, 1885, when he was called to the penmanship department of the Business College at Knoxville, Tenn., which position had been made vacant by the death of the Presser's Gazette, A. J. Scarborough. After remaining there for about one year, he removed to Nashville, where he was appointed principal of a writing institute for the summer months, with an attendance of about 135 students.

Last year, during the month of March, we were strolling through the aisles of the World's Exposition Building at New Orleans,

listening to the whirring sound of a world of machinery mingling with the melody of a thousand pianos, when who should we find curved over a desk under the balustrade of a great stairway, but that plucky little R. S. Collins, turning out cards at the rate of 35,000 per month. The soul-stirring music from a hundred glittering horns at his left seemed to have lost its effect upon his finely-wrought nerves, for every stroke from his pen was as smooth and graceful as the Spencerian ripples observed on Lake Erie.

Mr. Collins is doing a good work as penman in the Knoxville Business College. He is a warm-hearted gentleman, believes the teacher must be enthusiastic in order to awaken that element in the pupil. The proprietor of the college, Prof. J. T. Johnson, with Mr. Collins' aid, is making it one of the leading training schools in the country.



R. S. COLLINS.

[FOR THE PENMAN'S GAZETTE.]

Deinities of Aspiring Bards.

When the Parnassus-yearning youth of this driving era fails to make a strong impression upon the public, he usually attributes his failure to the practical, materialistic spirit of the age—an age that is given over to Besenmer steel, rapid transit, electricity and other unromantic hobbies. Or he may affirm that his thoughts were sown in an exhausted soil; that the language of emotion has been worn nearly threadbare, and has well nigh lost its pristine beauty and vigor.

I shall endeavor to show that these suppositions are wrong. In the first place, the busy world of to-day has not utterly lost its appreciation or relish for the intangible products of the dreamers of fancy. The Golden Age of poetry is gone, but the world is ever willing to listen to a true singer. A true singer! Ah, there's the rub! We are "oversaturated" with floods of indifferent verse, borne down under an incubus of mere words. In this dead level of mediocrity we search in vain for the pregnant thought of a Gray, the tender touch of a Burns, the exquisite melody of a Tennyson, or the almost Grecian purity and perfection of a Keats. There is often grace or rhythm, but rarely a

"Scintillation of Prometheus fire."

No amount of ingenuity in the arts or the

rhetorician will compensate for a barren imagination. Metrelicious clasp-trap is of no avail here. Hackneyed phrases, simulated passion and incoherent rhapsodies generally fail to impress the soul that is alive to the tender pathos and glowing imagery of "Enoch Arden;" the soul that loses itself in "the powerful rhyme" of Avo's bard, or the heavenly melodies of "Commus." I do not wish to disparage the work of "minor poets." But true poetry, let it be said, is a rare ingredient in the majority of these ephemeral effusions. The divine afflatus enters into their work about as largely as mathematics enters into the construction of a crazy quilt. If the embryonic bard possesses the true voice, he shall be heard. Forcely the Willson and Richard Realf "brought fresh fire from the empyrean," and the world was not slow to crown their youth. ful brows with undying laurels. The assertion that poetic dictation has deteriorated

in value is surely fallacious. Many adjectives, it must be admitted, have been overlooked; symbols of sublimity have been made to represent the commonplace; but the true artist never fails to find an untrodden field in the flowery vale of poetry. The painter uses fewer tones than the poet, but the pigmies on his palette are as potent to-day as they were when Raphael blazoned his sublime conceptions upon canvas, or Michael Angelo glorified the vast walls of the Sistine with his inspired brush.

Emerson tells us that some of Tennyson's poems are poems. We can appreciate the full force of this high tribute when we recollect that the Victorian laureate was preceded by Wordsworth and Byron and Shelley and Keats. Yes, the wild-eyed rhyme-builder is wrong when he declares that he was born several centuries too late; wrong when he asserts that the effete phraseology of his predecessors is not a fit vehicle for his soaring thought. If his metal has the true ring, it will pass at once into circulation; if found to be spurious, it will be confined to the limbo of forgotten myths.

Give a block or marble to one sculptor, and he will carve from it a tolerably good statue; give it to another, and he will release an imprisoned angel. The trouble with these disappointed Byrons is usually this: They rush into print before their thoughts have suf-

ficiently matured. Result: "Linked" "swallow" "long drawn out." Half-baked thoughts are as indigestible as half baked bread. Prince Bismarck says it is not possible to hasten the ripening of a peach by holding a lighted candle beneath it. Nor is it possible to hasten the orderly growth of the mind by the sharp pricking of the will. Pegatus readily responds to the silver reeds of inspiration, but reverts the course spurts of necessity and ambition.

Much of the so-called word painting of the day is simply word juggling. There is a constant straining after effect; truth is often of less importance than a smoothly-flowing phrase. In the words of some writers "subtly" often passes for inspiration, and ambiguity for originality. Ambiguity is the crutch upon which many a derelict thought has hobbled into fame. Why should any one imitate the faults of Browning? His occasional obscurity is not intentional; he doesn't wish to mystify us. Let us enjoy what is intelligible, and leave the rest to "those that like that sort of thing." Some readers lavish their honeyed encomiums upon the very passages which mortals of only average caliber find as unintelligible as the average political platform or the stump-speech of an Ojibbeway alderman. They think their professed enjoyment of these enigmas will be taken as a mark of rare acumen and delicate insight. Writers who do not possess a title of Browning's sentences possess power of expression occasionally surpass the author of the "Ring and the Book" in turpitude of thought and metaphysical ballooning. They delight in weaving thoughts which are "as far from sounding and discovery" as the "Keely motor." Just at present Mr. Swinburne has a host of feeble imitators. His unrivaled mastery over rhythmic, alliterative language; his glowing, sensuous music; his rich, fancy, gorgeous imagery and inexhaustible wealth of classical allusions—these brilliant qualities exert a strong fascination over the mind of the budding warbler. The youthful imitator of the seductive Algernon begins to stiffen his glistening lines with such fine phrases as these: "Fire and hail," "heures and kisses," "scorching sighs," "branding tears," and "clinging and hissing tresses of flame." He makes abrupt transitions from velvet rhythm to "barbarous dissonance," and affrights us with the lurid phantasmagoria of his half of feeble imitations. He attempts to grasp the idea of separation, he will pack his expansive meaning into a sentence like this: "As wide asunder as the lurid lips of hell." Before the literary aspirant swallows Dr. Johnson's dictum, and gives his days and nights to the study of Addison, before he sets out to travel or to die, let him inculcate his "thinking pulp" with the late J. G. Holland's expressive aphorism: "Fish is good, but fishy is always bad." It doesn't require an eight-ton gun to propel a charge of bird-shot. Better adapt the bore of the weapon to the size of the missile, and enlarge the caliber for heavier thunder-bolts of thought. Men of exceptional endowments, like Browning or Carlyle, will always rise above the multitude, as the big trees of California tower above the general summit of the neighboring forest. But it is just as foolish for an unimaginative man to affect to be Browning or Carlyle, as it would be for a feeble scholar to affect the stride and voice of a Salvo, or for a tenor of the falsetto variety to essay the role of a Scaria or a Whitney. Eccentricity is not genius. The physical contortionist may for the moment excite the wonder of the audience, but the unaffected grace and easy

strength of the full-limbed athlete will afford abiding pleasure and satisfaction. The canons of poetry are wonderfully elastic, but it is not likely that Longfellow's simple songs ever so supplanted the popular favor by Walt Whitman's scrambled metaphors. It is probably true that some of our living painters have improved upon the methods of the old masters, yet it is certainly true that Raphael's "Madonna" and Correggio's "Adoration" have not utterly paled before the more modern symphonies of Raphael and Mustard. In the world's admiration of oratory few places outside Abraham Lincoln's simple address at Gettysburg. Another fault: Lack of keen observation. The superficial observation of some writers puts in its mind of the average tourist in Niagara. The impatient onlooker, upon alighting at the station rushes over to Prospect Point, dives into the Cave of the Winds, stalks along Table Rock, hurriedly surveys the green Horseshoe through a spray-dimmed eye-glass, and hurriedly catches the afternoon train for New York, "don't know." Now, what did he see? Simply this: The terrible slide of water, the mist, the ever-ceremonial rushing over a mile of precipices at the rate of one hundred million tons an hour. But the spirit of the stupendous spectacle; the infinite variety and enchanting loveliness of its changing moods; the "skye influences" which are ever transforming the scene into a picture of harmony and grandeur, the ascending spray, now dull as drifting curd, now instantly transmuted into diamond dust and tremulous rainbows—these delicate accessories of the matches picture either elude his stolid gaze or fail utterly to impress him with a true sense of Niagara's crowning glory.

C. W. ANDERSON.

FOR THE PENMAN'S GAZETTE.

YE OLDER TIME.

BY S. S. PACKARD.

[The editor of the PENMAN'S GAZETTE asks me to "hurl off something for November—something savoring highly of your (my) native spice." The editor is sarcastic, to say nothing of his being a little cruel. If he wasn't a personal friend, and hadn't pledged himself "to be as candid as the wind," I wouldn't have indulged. I might think his purpose was to get me in a hole so he could cover me up. And really, I shouldn't blame him much, for I have often thought that these young bright fellows who are just coming upon the stage and getting such a firm hold of affairs in their own way, would be so much more successful in their persistence with which such fossils as Bartlett, Packard, and "Bob" Spencer and "Father Nelson" and "Father Mayhew," to say nothing of Hinman, and Ames, and Brown and Rathbun hang on and try to ruin them. Why, not more than a week ago I received a package letter from Robert—I couldn't say Bob, for I respect my fellow paragon too highly—asking me in downright earnest if I did not think we were getting too much in the way of the boys, and if it would not be a proper conclusion to "young blood" to keep more in the background, and let it assert itself.

It is a pleasant thing, I confess, to see a friend's face—between his cheeks and his jaw—during the last two conventions, and none of us who were present at the "closing exercises" of the recent New York affair will ever forget the tender tremulousness with which he alluded to the possibility of his not being able to attend the next convention—so regularly as he had been his wont during the last two years.

It is astonishing how insidiously the sense of growing old steals upon the busy man who has never had time to seriously reflect upon it, but has kept on doing and planning as though he was the only man living, and there was no end to the world. He overhauls the younger "trash" venting their crude notions and allude to him familiarly as "the old man," and he is startled. He looks in the mirror and sees the ghost of his father staring at him—the white hair, the wrinkled face, the deep-set eyes, and that he used to gaze at while he plotted the owner because he was so old. Now it has come his own turn, and he is not at all ready for it. He has just begun his work, and there is so much to do. He is only getting his hand in and thinks it the supremest folly to give it up to the boys.

I was thinking these thoughts something in

the order in which they are here given, when the editor's request came to hand, and I turned to my drawer and took therefrom a few sheets of paper, upon which I had scribbled some of a few days since, and which I read twice over—not for any merit there is in the story, but for the flood of memories it pours over me, and the assurance it gives me that I am really growing old. I need these reminders, for there is not in my current thoughts, in my present feelings, in my view of the world, in my ship, in my zest for all good things above ground, anything that separates me by an inch from the happy days of forty years ago when the events I have here recorded actually occurred. I have no thought that the editor will publish this scrap or any portion of it, but I have no thought that he will not. But if he should disappoint me by crowding it into his columns, leaving out half sentences and twisting whole ones as is his wont, it will necessitate my writing another chapter, not merely to correct the printer's blunders, but to make the reader understand it possible, why I wrote what I have written. This assurance—this freedom to dispose of the whole matter, and leave the reader and the editor to their unmolested ways.]

I don't remember a time in my life when I did not want to see more of the world than came within the limits of home and neighborhood. I was not a venturesome youth as I am now, but I had the same insatiable desire to cope with the wild Indian of the plains, to seek the lair of the grizzly, or even to become a road agent. My childhood days were watched on the calendar before the advent of the dime novel, *Boys and Girls' Weekly*, or even the mild flavored *Yankee's Companion*.

The most exciting juvenile literature which came to my hand was the Arabian Nights entertainment, Robinson Crusoe, and those discouragingly plain Sunday-school stories wherein the bad boys had all the fun, and the good boys went to heaven early. After reading one of these books, I always had a strong desire to go to the place of the bad boys, first, because I wanted to live longer than good boys did, and next, I was not fond enough of music to want to sit on a damp cloud day after day and play on a guitar. But after all I had a wholesome fear of hell as it was pictured by those who seemed to know all about hell, and could not but feel that such a place would be to keep within the limits of the divine law, and accept only such pleasure as did not seriously jeopardize my chances of heaven—something in the spirit of the little girl who prayed to be made good. "Not too good, O Lord, but just good enough so mamma won't be angry."

At the age of sixteen, I asked my father to give me his blessing and let me go forth into the world and seek my fortune. He did so, and I went. There were no railroads then, and even had there been, I had no money to pay fare; for up to that time I had not, except upon one occasion, ever chanced not to shut my door. That exceptional dollar I had faithfully striven for during the whole of my last school term, and as it was the promised reward of excellence in my class, I esteemed it highly. It was literally a "dollar of the day," and I was a "silver," and very heavy. When I had my money, I was placed in my hand by my beloved teacher who, putting his hand paternally upon my head, made a pleasant little speech, cautioning me against false pride on account of this sudden wealth, and beseeching me to kindly feeling on my part for those of my fellows who had not shared my good fortune. This apt and wise speech made a great impression upon my mind and has had more to do with my after life than it would be proper to state here. That dollar was the beginning of whatever fortune has been mine. It gave me the constant feeling of a capitalist, and enabled me to enter upon my career with a consciousness of solid worth that no man with empty pockets can feel.

I seem to have been cut out for a schoolmaster, for I drifted into the business as natural years' experience in my adopted State, Ohio, gathered together my savings and crossed the river into Kentucky. Here a new order of life dawned upon me, for it was in the palmy days of slavery, when the patriarchal institution was exulting in its new lease of

power through the forced annexation of Texas, and the encroachments of Northern abolitionists, and free-soilers were temporarily held in abeyance.

I well remember the first shock to my sensitive soul of the degradation of slavery. It was during my first journey on slave soil—a sixty mile stage ride from Mayville to Mount Sterling. At early dusk we encountered on the highway a black man walking alone. He was a tall, thin, gaunt, grotesquely attired in a mismatched suit consisting of a very breezy pair of trousers that were much too short, leaving a four inch gap filled in with native, undraped hide between the bottom of the legs and the top of the wide-mouthed brogans which were tied to a low stirrup; a coat that had evidently long been worn by a much larger person; a gay striped vest with a flaming red necktie, and a steeple-crowned hat that had seen much service, but was re-invigorated with a wide red ribbon tied in a bow behind, the ends hanging down his back. He was an unadorned dandy, with a face as black as the ends of a soap bar.

As we reached this unique being, he deferentially stepped aside, and with hat in hand and bowed head waited for us to pass. The driver checked his horses, and yelled out in a voice of command:

"Come here, you black rascal! What are you doing here this time of day? Those boys are waiting for you."

"I'm Massa John Isaac's boy, sir, and I'm gwine to m' wife's house."

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

"You are a d—d liar, and you know it. Take this!" and he laid the long whip lash somewhat more gently than his tone would warrant, about the poor fellow's legs.

ishment, as though he were under post for crime.

One of the pleasantest of my Kentucky sojourn was a visit to the Ashland home. The "old" companion was then seventy years old, a man of fine presence, of courtly suavity and genial hospitality. He was the first great man that I had ever met at such short range, and I shall never forget the feeling of relief and gratitude I experienced from the great man's smiling face at my essay. He was sitting for a portrait to a native artist, who despite this great chance for fame has never been heard of outside of his State, and I was honestly aghast for my criticism, which I as honestly gave for what it was worth.

Henry Clay was worshiped by Kentuckians and loved by his immediate neighbors, among whom he moved with that easy familiarity and modest bearing which marks the true man.

Another illustrious Kentuckian whose home I visited was the great emancipator, Cassius M. Clay, who with his twin brother, Brutus, owned the finest stock farm in Kentucky, if not in the world. It was situated in Bourbon county, near the county seat, Paris, in the very heart of the blue grass country, and was remarkable not only for its natural beauty and broad expanse and great fertility, but for the Yankee-like order and neatness there was in it. These two Clays—cousins of Henry Clay—did more to encourage and promote the importation and cultivation of blooded stock than all other men in the State, and to them is largely due the present pre-eminence of Kentucky as a fine stock-raising State. The horse fairs held in Paris, even in those early days, were the most important and interesting of any which being the almost universal presence of Henry Clay on the judge's stand.

Thirty-eight years have elapsed since my two years' sojourn in Kentucky, and I doubt it a week has ever passed that my mind has not reverted to some phase of that, to me strange experience. It is an order and angriness there was about the spirit of what is known as the "Slaveholders' Rebellion," and it gave me much sympathy with Elihu Burritt's impracticable scheme of "Compensated Emancipation."

The teaching I had in that State was done in a log schoolhouse built in the woods, the only road in its vicinity being a private road through the woods, closed every few rods with a bar.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

The traveling, as is probably the case to-day, was mainly on horseback, very few carriage roads existing outside of the cities and large towns. It used to seem to me that Kentucky children must be born on horseback, so that Kentucky was this mode of locomotion, and so easy for persons of all ages to adapt themselves to it.

...had been contemptuously, and
...unreasonably rebuffed by
the girl. ...only thing he could
do to avenge his ...dignity was to marry
the girl, and this newswoman decided to do
as promptly announced his decision to the
father. The usual tactics followed. The girl
was kept at home and closely watched. All
avenues leading to the outer world were cut
off; the castle bridge raised, the portcullis
shut down, and the castle declared to be in
a state of siege. It is truthfully said that "love
laughs at locksmen," and never since the
days of Romeo—never since Adam, in fact—
has there been a girl strong enough, or wall
thick or high enough, or a bawled father
shrewd enough to cool the ardor or thwart the
purposes of two young hearts that love. This
sentiment is thrown in for what it is worth. I
felt it strongly forty years ago, and I have had
no occasion to revise it since.

I made the young man cause my own;
used the privileges that were accorded to me
as a friend of the family to see that there was
no serious break in the correspondence,
arranged for the escape, and saw the happy
couple on their way to Aberdeen, Ohio, a little
village opposite Maysville—the Gretna Green
of Kentucky—where lived the man of law,
who made a nice business of joining in the
"holly bonds," fugitives from across the river.
The stern "parent" was never reconciled to
his decision, although by it he acquired an excel-
lent son-in-law, and although he had in his
own younger days set the example which his
daughter followed.

The happy couple migrated to Indiana, and
have now about a merry brood of grand-
children who would be surprised to read this
account of the goings on of the old folks.

Would that an exile like to this,
Might unto man permitted be
Ah, then how blest indeed were he,
The winter's biting cold to mist!

But where there is of wealth a dearth,
The birds' begets is their own;
The poor may not, however prone,
So change abodes upon the earth.

The cornucopia fruits all,
The luscious fruits all gathered be,
These are full, and cribs are high
To bursting, with the golden ears.

The equinoctial wind and rain
Have in the distance died away;
Their tumult was, from day to day,
As if some demon frayed with pain.

The brutal blood curd soon shall feel,
And metamorphosed seems to be,
Ere long, into an army—
An army of glistering steel.

A cast of mill instead of leaves,
The woods shall wear, like hags of yore;
And rivers too, from shore to shore,
White bayonets pointed the coves.

The boys and girls, a merry throng,
Have gathered up, with naive glee,
The city nuts, from bush and tree,
To eat in winter evenings' long.

The fire shall glow at close of day,
And youth festivities shall hold;
But what of age? Alas, the old
Shall sit and dream the hours away!

Amid the memories of the brands,
What memories shall of them come,
Of olden days in childhood's home,
As they sit still with faded hands!

Gone are the flowers that smelt good,
Lying with fragrance all the air,
As if we scattered everywhere,
The odoriferous sassafras-wood.

apparently intended, viz.: "I am a nice per-
son." How can one be "nicely"? How can a
horse be "nicely"? A person or a horse may
be "nicely," but a "nicely appearance," "nicely
health," is too absurd. Skip the nicely; say
"I am well," or "very well," or something
akin.

PLURAL PRONOUN IN PLACE OF SINGULAR.

"It is a rare occurrence for one who has not
had special training to pass a satisfactory ex-
amination to entitle them to teach." From a
school report. How many "them's" can there
be in "one"? If the word them is required, it
better say, "for those who have not had special
training," or, if one is retained, use him in
place of them. Better still, "It is a rare oc-
currence for those who have not had special
training to pass an examination entitling them
to teach." In the original sentence one means
one person, but then cannot more than one
person be referred to. Exception need not be
taken to the use of him in the corrected sen-
tence as excluding the feminine, it being com-
monly so taken in a generic sense to include
both sexes. —*Practical Editor.*

Rather Good.

I once heard a very good story told about
Edward Everett.

He and Judge Story were at a public dinner.
After ordinary toasts had been given, Judge
Story arose and said:

"Fame follows fortune wherever it (Everett)
goes."

Everett arose and replied:

"Here's to the legal profession. It has never
got above the first story." —*Ex.*

Excuse this atrociously-penned epistle. Un-
der favorable conditions my handwriting be-
comes as graceful as the floating drapery of a
Grecian goddess, or the sea-swirls of a water
nymph, or perhaps more properly, as
willow as the heaven-directed mane of a
Mexican mare; but said conditions are rare—
as rare as claims in clam Chowder, or plug hats
in Deadwood.

Franklantly yours,
CHAS. W. ANDERSON.

Buffalo.

The question may arise in the reader's mind
as to what elicited such torrents of fanciful
adulation. Go square his board bills as we
have squared them, and our question will
vanish from your mind like a cadaverous
hound from an animated box.

BOOK NOTICES.

Thomas Allen Reed, one of the oldest and
most expert of England's shorthand writers,
though actively engaged in the daily practice
of his art in the courts and otherwise of Lon-
don, finds time and desire to aid his brother
stenographers, and constantly is in preparation
for something new for their benefit. The
latest proof of his interest is the compiling and
publication of a work bearing the title: *Technical
reporting, comprising phonographic ab-
breviations for words and phrases commonly
met with in reporting legal, scientific and other
technical subjects.* Price, in cloth, 2 shillings;

[For the Penman's Gazette.]

November.

BY E. R. LATTA.

The columns' reign is near its close.
First-painted leaves that shone like gold,
Relaxed their fingers, lost their hold,
And on the breast of earth repose.

Repose, save when some fitful gust
Makes them the mimic maelstrom in whirl,
Or far about their forms doth hurt
In clouds, like clouds of chaff or dust.

September, with caressing breeze,
As soft as velvet to the sense,
Pours from our fold embraces hence,
Like to a child that slumbereth.

How charming were the scenes she brought!
What halcyon days and nights were hers!
How faithfully each scene recurs,
In hours of mellow thought!

In gorgeous robe October came,
And girded November in his wand
Magnificence filled all the land,
And far was spread the ruler's fame.

But now, superb October, too,
Has shrouded the fate of monarchs proud;
Though with such splendid gifts endowed,
Gone are those glories from our view.

A stern succor mounts the throne,
Where ively had held the sway;
We sigh for pleasures passed away,
But his dominion we must own.

November weeds the sower sown,
The stern custodian of our joys;
Morose he is, with cheerful voice,
With iron hand, and knitted brow.

Free sweet altercations as before,
May we expect our hearts to know;
Such happy scenes as chance has so,
Are not reserved for us no more.

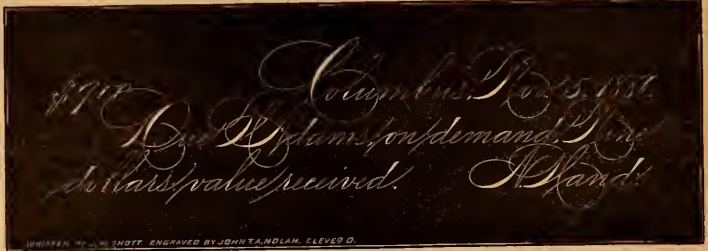
The whispering breeze that soothed the ear,
When warm the air, the evening glow,
"I will not say yours," 'twould not be mine,
For my tedious months are no more.

The airy wind-birds of the trees,
Will shrink from contact with the blast,
As if that chill in anger past,
Like a spirit that can find no ease.

Gone is each migratory bird,
Or going rapidly west,
Whose summer beauty still delays,
And ne'er November's birds are heard.

Not e'en the stalking crane will bide
The tyrant's rail, with but the rest,
Of a colder climate's birds of prey,
With green swallows sprinkling wide.

And will gulls from the North afar,
High overhead, by the North star,
Pursue their lonely, noiseless flight,
Where our dear, exiled song-birds are.



SOME GOOD STROKEN BY J. W. SHOTT, LOGANSPORT, IND.

And oh, the faint atmosphere
Of Indian Summer, season rare,
With music fires, the world to scree,
As it curbs' Judgment Day were here!

Oh, how I miss the phantom's dream,
And huddle down's public hell!
The song-bird's varied minstrelsy,
The beechive with its busy hum!

The snow-bird, crow and jay there,
The night owl's hoarse, the hawk's wild cry,
And bide the time that must go by,
Before the spring shall reappear.

Some Errors of Speech.

"BAD," OR "BADLY."

Opinion varies regarding the use of these
words, so that no one can set up a standard
founded on usage. "Bad" is the word used
to express a condition of state, as "The old
horse looks bad." He does not look "badly"
any more than he looks "wellly," for he is blind
and cannot look. The horse is old, poor and
nearly worn out, and the thought intended to
be conveyed is that he is in a bad condition—
that is, his appearance is bad.

A correct use of the word "badly" is found
in the following sentence: The boy was away
from home and fared badly. That is, he was
treated badly. Here "fared" and "was treated,"
are in the active form, while "looks" is neuter.

"NICELY."

How do you do? as a salutation, means
What is the condition of your health? "O
nicely!" Nonsense. A person or any object
cannot be "nicely," though he, she or it may
be nice. A person giving this reply should
remove all modesty and say in words: what is

Our Victim Writes.

DEAR EDITOR:—Before I begin to lay the
permanent tenants of my creaky couch, I'll
fling back the growling flood-gates of my
everfencing faculty and suffer its seething con-
tents to shimmer along these lines. The
October GAZETTE has just yielded up its
cloying sweets to my insatiate appetite.
Where in the deuce did you get such ideas?
Such fecundity of thought dazzles one of my
slender resources. You don't hammer a
thought into an almost impenetrable nothing-
ness, as the gold-bird does with his pellet
gout. You dissolve a happy idea in a point-
less procession of words. Thought jostles
thought; they march in close ranks; there
are no gaps from exordium to peroration. I
could not say which pleased me most. It is
difficult to particularize where everything is of
uniform excellence. "The Penman's Gazette"
was capital, but the article on "Distorted
Birds" relieved me of several precious buttons
and effectually exorcised the hollow-eyed
demon of despondency. When my quivering
opie nerve sucked up the words "wrenched
the sirals from its mother earth and was car-
rying it to its eternal exile for uplitterating
purposes"—when these words dashed against
my risible armour, I was compelled to step out
into the murky bosom of the night, and give
vent to my stenorian hilarity. "Originality"
exhibited your serious style to splendid ad-
vantage. The GAZETTE is crisp, pithy, and
filled with a continued play of light banter
and unctuous wit. Your subscribers have no
suspicion that a horrible tale is impending
over them, and winter coming, too. Now,
please don't laugh, if you can't do it without a
labored effort. No perfunctory guffaw will be
tolerated. They make a heavy thud when
you leave out the volatile element—a large,
metallic thud.

paper, 1 shilling sixpence. Obtainable at
Isaac Pitman & Sons, Bath, Eng. The work
is neatly printed on sixty pages, and presents
the subject under six divisions: 1, Phonog-
raphic abbreviations for mechanical words
and phrases; 2, Abbreviations for medical, and
3, Legal words and phrases; 4, Abbreviations
for figures, etc.; 5, For Latin quotations, and
6, French words and phrases. An English
equivalent is given for the Latin quotations
and French words and phrases. For writers
of Isaac Pitman phonography, this work must
be a valuable aide-memoire.

We have received from Isaac Pitman &
Sons, Bath, England, the new and beautiful
edition of the New Testament just issued from
their teeming press. It is bound in neat cloth
over engraved plates, and has 368 pages of text,
besides two colored maps, one of the Holy
Land at the time of the Lord's advent, and the
other of St. Paul's journeys. The type por-
tion is neat and attractive. The volume
measures 6½ inches by 4 inches, and is about
¼ inch thick; it is an ornament to our table,
and we prize it, although it bears not our beloved
"Graham" phonographic phyllogony.

The slight of this edition of the New Testa-
ment recalls the many hours we spent in our
studies as a photographer in reading Mr.
Pitman's edition of 1849, and the still later
one. When the civil war broke out we gave
our copy to one of our well-worn pages for the
time. No money could induce his wife to part
with it that we might resume its ownership,
and we have not till lately had another copy.
We now have both the 1849 and the 1856 edi-
tions to compare.

The present edition is in an easy reading
style, and is a model of shorthand neatness.
The price in shillings is five shillings, and in
Roan four shillings. (Twenty-five cents to
the shilling.) W. L. Bridge.

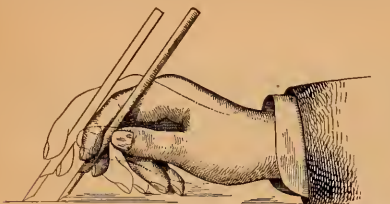
Movement Exercise.

BY A. J. SCARBOROUGH.

In this lesson you will notice a small cut which without close scrutiny you would pronounce the portrait of a mammoth crawl-fish making his escape from a Jersey sleeve. But look carefully, it's a hand wrenched into this painful and unnatural shape by finger movement and neglect of correct position. You will notice, instead of pushing the pen, the hand is apparently dragging it heavily along, leaving rough, harsh strokes in its wake like the zig-zag



trail of a stub pen in the hand of a fifth-rate lawyer. You will also notice that the hand in trying to outstrip the pen across the page has fallen over to the right, and is an obstacle to its own progress. You had about as well attempt to fly as to write a free, graceful style with the hand in this sickly position. Free movement comes from correct position. You cannot learn form until you have learned movement, nor can you learn movement without following some kind of form, either the letters or their corresponding exercise drills. Movement is the cause, form is the effect. Be sure that you begin right. Don't evade correct position and movement simply, because you are set in your habits of penholding, etc., and find it a little tedious at first to start on the right track. See that your arm rests lightly on the muscles just below the elbow. Keep the heel of the hand just above the desk. Notice how the fingers rest on the desk in the large cut.



You can study and cultivate movement to good advantage without a pen by sliding the hand from right to left, to and fro without using the fingers or lifting the arm. The following practice with light strokes will help you in preventing the hands turning over in lateral movements like the one in the cut:



Sweeps long enough to produce the arc of a circle from right to left, sliding on the nails of third and fourth fingers, are a splendid practice. In exercises of this nature the arm is balanced on the muscle of the forearm, which acts as a pivot. Observe that the position of the hand does not change in moving from right to left. Concentrate your energies on a single purpose. First, be sure that you have the correct position and movement. Educate the forearm, muscles and hand. Remember that "practice makes perfect" only when properly directed:



The m exercise practiced with a regular and free muscular movement will do more toward regulating your minimum letters than almost anything else. Try to go half across the page in this exercise without letting your hand become cramped or turned over to the right:



Such exercises help you in making clear distinction between m's, n's, i's and u's. See that you get this second exercise sharp at the top, beginning with right curve:



Whatever we discard in penmanship, we can't get along without oval practice. There is so much dependent on the oval form that it becomes necessary to devote much practice to exercises of the oval character. You may fill three or four pages each day with the direct and reverse oval practice to good advantage. Remember that when you practice the oval care, fully you are improving every capital letter in some portion:



In learning the above, you are learning to make the most difficult part of W, M, N, U, V, Q, X, Y, and Z:



You can't dwell too much on exercises like the above. They will give force and freedom to your work:

minu minu minu

Write words in which m, n, u and i are combined. More illegible writing comes from making these letters all sharp at the top than any other cause. This error is common in the hundreds of letters received at the Gazette office every day. It is this, which causes our clerk to scratch his head and ponder over Uncle Sam's diversified story entitled "Posta Guide":

kkkk

Practice loop exercises without bending the fingers except a trifle on the up stroke near the top:



In making the first part of H and K, be careful to curve first stroke enough to throw the letter on the proper slant. Shade near the base line and finish with a full oval:



Exercise calling for various moves without lifting the pen, or much checking will tend to remove all stiffness from your letters, and give you complete control of the muscular movement:



Here we have the same introductory curve as in H and final oval, and shading same as in the first part of H and K:



Try an S exercise like the above. Shade after crossing the loop. You can't make this with a cramped movement. The machinery must run freely and regularly:



The G is closely related to the S in its most difficult parts. You make a full right curve



and then start around as in the capital O, but on the up stroke half the height of the oval you



stop and form the capital stem, and thus you form the complete G:

Remember, these lessons are intended for a month's practice. Don't scribble over them all in an hour's practice. Learn one thing well before you commence another.



Begin the D as you would the capital stem, shading near base line. Finish with a loop across the top of beginning stroke:



The J exercise will test the extent of your movement more than all the rest. Begin as in first part of W, though the top is not quite so full. Shade heaviest after crossing the ruled line.

Let us hear from all who are following these lessons. We are in dead earnest on the subject, and want to know what the GAZETTE's family is doing. We would like to receive a line from every member.

[FOR THE PENMAN'S GAZETTE.]

Writing for the Press.

BY W. D. SHOWALTER.

The penmanship periodicals of the present era are universally acknowledged to be model class journals in every respect. They would be vigorous advocates, and creditable representatives of any calling or profession. Being liberal in their views, dignified in their moral tone, handsomely illustrated, finely printed, full of beautiful instruction, and combining the more substantial reading matter, a generous supply of bright, sparkling wit, it is but natural that they should exert a wide influence, not only in the creation and diffusion of interest in good writing, but in showing to the outside world that the teaching of penmanship has risen to the dignity of a profession, having its thousands of workers, its millions of pupils and its educational journals to advance its interests to encourage and help those who work at the shrine of chirographic beauty.

We, who are actively engaged in the work of reforming the scribbler, realize the fact that our most valuable co-worker and most helpful source of aid and strength, is the penmanship press. Not only does it come to us with the choicest intellectual fruits that can be gathered from the gardens of chirographic intelligence, but it invites each of us to assist in garnering for its storehouses the golden sheaves of ripening ideas and advanced thought. It is a beautiful medium through which writing knights may help each other by the exchange of opinions and the discussion of progressive methods. The voice of the earnest teacher, speaking from the platform of the penman's press is heard by every live worker in the ranks of pen art.

It behooves the true, ambitious teacher to do to it that he contributes his share to the monthly feasts of mental sustenance that are regularly served before the readers of our best periodicals. Although our contributions may be insignificant, compared with those of our honored literary lights, it does not follow that we are compelled to stand in the background. Rest as much as would be expected of others, and selfishly guarding any valuable theory that we may be cultivating in our own private vineyard of school work.

It seems to me, when looking over the bill of fare in our periodical mind feasts that the veterans in our ranks are expected to contribute progress of other arts and sciences, and who is really interested and concerned in regard to the future weal of his life-work, will naturally take pleasure in pointing out to the younger toilers the breakers he has safely passed, and the obstacles he has overcome. The present generation of writing teachers will make as-

tonishing progress in the art of imparting skill to others during the next decade, and the old workers can lend a helping hand in this determined crusade by acting as dictators and as partial judges. While the ambitious youthful instructor has definite ideas of his own, yet, he, if he is reasonable, is ever willing and anxious to profit by the more mature counsel of experienced educators. It is of great importance that the press be well filled with sound reasoning on the subject of teaching, for through its columns the young workers receive their most lasting ideas of how the work of reform should be carried on.

I think the Echo the wishes of all earnest young penmen when I urge all old teachers who may honor me by reading this article, to take a more active part in the literary work of our calling. Life is of brief duration, and at its close we will not regret having done all in our power for the good of the cause in which we spend the greater part of our lives upon earth.

CHICAGO, Oct. 26, '86.

PROF. A. J. SCARBOROUGH.

My Dear Sir:—In reply to your request asking me to contribute to your publication I hardly know what to say that would be of material interest to your readers; but if the expression of a few thoughts which have arisen from personal experience and observation will be the means of arousing even one poor mortal, and kindling within a spirit of enthusiasm and a desire to further action, I shall feel fully repaid for the trouble taken to arrange these few haphazard thoughts.

In the first place the great question before the penmanship public to-day, and one that is being agitated to a great extent, is what movement or movements shall we use to cover the greatest range of usefulness. Without doubt the particular movement has sufficient strength and force in itself to justify its adoption and discarding all others. Noted business writers, as well as professional penmen, tell us that in order to bring forth the best results a combination of finger, hand, wrist and forearm movement should be used, with the forearm or muscular movement predominating. The term forearm or muscular movement is usually applied to this method of writing from the fact that it is the chief movement in the combination.

I have framed a definition of my own of muscular movement, hoping it may remove from the minds of beginners some of the erroneous ideas commonly entertained on this point.

Muscular movement is a free and natural action of all the muscles and joints of the arm from shoulder to finger nails, with a stationary rest of the arm upon the desk just forward of the elbow, and the hand resting lightly upon the last two fingers. The hand should rest lightly, however, upon the last two fingers in order that the hand may slide over the paper with perfect ease while the pen is in motion; the same movement being used on capitals as

small writing, only that capitals require more force and display of motion.

This movement, when rightly used, cannot fail to bring forth pleasing results, and in my own personal experience I cannot speak too strongly in its favor; and it is painful indeed to hear some one of the old school deiding this method, and trying to keep alive old theories not suited to the present spirit of the times.

It is gratifying, however, to know the rapid progress the school of muscular movement is making; we are also glad the GAZETTE has brought to its head one who has courage enough to shout reform whenever occasion demands, and brave enough to rise above the influence of eloquence and speak the truth. Praise, through the *Western Penman*, is dealing death blows to old theories with wonderful effect.

As a co-worker in this cause I extend to you a friendly hand, and unite with you in wishing a hurried approach of the time when we all will tear away from the environments of old and useless theories formed by the hand of time, and we will cast our progress to a higher plane of thought and vision, and there unite in one common brotherhood in recognizing reform as reform, truth as truth.

Writingly yours,

D. B. WILLIAMS.

[FOR THE PENMAN'S GAZETTE.]

Admonition to an Inflated Rooster.

Young man, your vernal knowledge of life may at times lead you to advise older heads in the performance of well known duties, but at such times you should stay the tongue, that if wagged would no doubt cause the age to wallow in wealth. The paternal range of cyclopædia may seem lean for your flickerish tooth, but remember they doubtless have huddled a few meager ideas together from experience and your fitching-up which you put on the wings of your superior to a career. You may be approaching the slank of his early start, and his memory may be a trifling transmogrified, in consequence of which he may slightly revise certain history which has fallen under your period, but even then you should not accuse his adulsness of being conscious, or given to fabrication. This is very irrelevant on your part, and besiles your noble patriarchy may have an obscure bed-lad in his vicinity, with which to cultivate your emaciated knoll of reverence.

You may think your pa and ma gathered their knowledge too far back in the murky ages to be of any service to you, and that it would not be worth the trouble to tell you which you are using, but remember they are a trifle older than you, and have lasted the gall and wormwood of experience in larger doses than you have. You may be able to teach them to square a circle or diagram a sentence, but they will rather outwiden you in manipulating a pen, and out-learn you in teaching a lesson, and your penmanship will be a disgrace. Their objection to your fluent weaving may be evidence to you that they are uncultured and incapable of appreciating your aesthetic accomplishment, but remember they were doubtless reared in the remote precincts, and never had the opportunity of acquiring a taste for your penmanship.

Your pa may be up by holding to an old form of costume, by latching his shirt in front, by adhering to the liberally constructed bifurcated garment, and harnessing himself in an over-conservative manner generally, but, pensive, verdant and blooming mortal, you may yet put on the stiff upper lip, nor need he feel the office of a stiff upper lip, nor a spotless shirt-front supply the place of a clear conscience. Your close-jointed clarity may cover up a multitude of sins and an untanned hide, but it won't shroud a mean little worm eaten soul. You may part your hair centrally across the equator of your pate and still have an unbalanced countenance, you may cause chromium to shine like a contribution plate by applying fragrant lubrication, but it will not prove a substitute for flunking pulp. You may be able to draw more attention than your proprietor, or to draw more smoke than salary, but you should observe that your bank account is insignificant compared with your customer and clothes. You may have ample gall and goatee to run a business concern, and still be the owner of a vulnerable credit. You may

be further advanced in algebra and alcohol than they are in business and bustle.

In short, you may be able to do any further in the world go and secrete yourself in some sequestered gulch and try to ascertain which one of the boys you are.

"SALLY."

[FOR THE PENMAN'S GAZETTE.]

The "Unknown Quantity."

BY W. BURRELL MORRIS.

"Everything that is, is equal to its contents," says an eminent mathematician, which no one denies, if we restrict the axiom and its accompanying conditions, viz.: That all things are measurable to the field of matter tangible to the physical senses.

But if that proposition be applied, as, indeed, too many do apply it to things which are, although conceivable, yet not apparent at the present time, great mistakes, irreparable injury may be done, and the axiom will be applied to the capacity of the intellects and powers of thousands whom we daily meet.

For where is the mathematician, who can formulate any set of rules by which correct conclusions may be reached of the exact contents of human character?

We see, here and there, the budding of for aught we know a future mind, rich in its powers, and commanding in its force, but if there is the least atom of that not in accordance with our own conceptions and ideas, we are too prone to reject wholly and without reserve his entire opinions.

For men are in general so selfish, and yet so sure of their own *real* interpretation that whatever falls to meet their interpretation is to them quite undesirable.

The reason is that for the real and existent, though undiscovered, they take the apparent, and conclude that as such appears to be the whole it therefore must appear to what it appears without considering the unknown quantity which lies behind, for aught they know or can tell.

The minister's wife sat on the front porch mending the clothes of one of her numerous progeny.

"I heard a friend of mine say a large work basket half full of buttons sat on the floor of the porch. After various remarks of a gossipy nature, the visitor said:

"You seem to be well supplied with buttons Mrs. Goodman."

"Yes, very well indeed."

"My gracious! if there isn't two of the same buttons on each of the buttons on his last winter suit! I'd know 'em anywhere!"

"Indeed!" said the minister's wife calmly, "I'm surprised to hear it, as all of these buttons were found in the contribution box. I thought I might as well put them to some use, so I—what, must you go? Well, be sure and call again soon." —*Merchant Traveler.*

The Loom of Life.

All day and all night I can hear the jar Of the loom of life, and the loom of fate. It thrills with its deep and muffled sound As the tireless wheels go always round.

Bustly, ceaselessly, goes the loom, In the light of day and the midnight's gloom. The wheels are turning early and late, And the wood is wound in the warp of fate.

Click! click! there's a thread of love woven in; Click! click! there's a thread of hate woven in; But each one of us still upper lip, nor need he feel the office of a stiff upper lip, nor a spotless shirt-front supply the place of a clear conscience. Your close-jointed clarity may cover up a multitude of sins and an untanned hide, but it won't shroud a mean little worm eaten soul. You may part your hair centrally across the equator of your pate and still have an unbalanced countenance, you may cause chromium to shine like a contribution plate by applying fragrant lubrication, but it will not prove a substitute for flunking pulp. You may be able to draw more attention than your proprietor, or to draw more smoke than salary, but you should observe that your bank account is insignificant compared with your customer and clothes. You may have ample gall and goatee to run a business concern, and still be the owner of a vulnerable credit. You may

When shall this wondrous web be done? In a thousand years, perhaps, or one— Or to-morrow, who knows? Not you nor I, But the wheels are turning early and late, And the wood is wound in the warp of fate.

Ah, sad-eyed weaver: the years are slow, But each one of us still upper lip, nor need he feel the office of a stiff upper lip, nor a spotless shirt-front supply the place of a clear conscience. Your close-jointed clarity may cover up a multitude of sins and an untanned hide, but it won't shroud a mean little worm eaten soul. You may part your hair centrally across the equator of your pate and still have an unbalanced countenance, you may cause chromium to shine like a contribution plate by applying fragrant lubrication, but it will not prove a substitute for flunking pulp. You may be able to draw more attention than your proprietor, or to draw more smoke than salary, but you should observe that your bank account is insignificant compared with your customer and clothes. You may have ample gall and goatee to run a business concern, and still be the owner of a vulnerable credit. You may

"Then wear spencers of wool for this I web—say!" Do we turnish the loom for each day's work? Or do we turnish the loom for each day's work? But you nor I, But the wheels are turning early and late, And the wood is wound in the warp of fate.

—The current of Mr. Pierce's thought in October GAZETTE was hindered by the omission of an "e" in the word "stream."

Under the journalistic care of A. J. SCARBOROUGH.

TERMS TO CLUBS.

Note this carefully and avoid mistakes.

We will send **GUIDE** and **SELECT READINGS**, in extra binding, for 25 cents additional each, or 50 cents for both.

Gaskell's Magazine.

The Gazette's Boom

—Pennmen will remember Henry Hart can get up a badge or scarf pin in the neatest design. Write him, P. O. Box 6, Atlanta, Ga.

We do not believe in the method of inflating men with praise at so much per inflate, nor do we believe in bartering commendation for money. We believe in the praise of him for whom it is due. Better no mention of man's worth than to praise him for what he is not. We are only anxious for compliments, and expect them at compound interest. Often the praise of signal merit in personship is the praise of the man himself. The praise of the deed to the doer of the possibilities, the deed that sweeps the soul's harp-strings and sets the heart to music. Brother penmen, awake to this fact: remember the amateurs you may have been, and the amateurs you may be. Touch your quill if charged with eulogium, if you assuage the sting of criticism with the balm of just praise. Let us remove the blindfold of jealousy and take the lamps of liberality in our hands. Let us not be like the Pharisee, the goblin that sits at our table into the regrettable past and cultivate an appreciative spirit. Where praise is due let's not roll it grudgingly under our tongues as we would a three-cent cough drop. Let us not be like the Pharisee, who is a sick needle, but rather let us scoop it out with our hands.

Crabs.

in the GATE's compounding room enveloped in reflection and a cold sweat, we may be concocting the very dose which will wrench forth a perfect chorus of soliloquies in the utterance of which we shall have achieved our endeavor at all times to keep our ballet and not career too much to hobble, and if we are a crank it will only be to such a degree as will keep the mill grinding. Now, mid-eyed indicators of mental bent, do not brand us with the name of simply mad, do not rush on us with our theories, a tendency to lose our plumage, it makes our flesh crawl with horrible forebodings, it takes the cheerful music out of our lives and fits our minds only to the Chinese dirges and Mormon wails. Don't call us mad, we are not, we are merely suffering under Nero's opinions or emanations, we are sorry. Do not spat us with the stifling term we find the yoke of metrical recititude is twice galling at times. Do not at a rash moment blast our hopes or chill the current of our lives, we do not all the times wear the mask of a half-dread or a half-dread.

The Gazette's Writing Lessons

Painful Prudery.

As a rule the greater the master the greater the detail. The detailer is painfully exact, seldom gets beyond the medicinal, and is apt to nothing but precise imitation. The small artist grasps every detail, and his highest aim is to follow detail and pick flaws in great productions. The great artist has the courage to leave the detail to the detailer, and the illumination of his mind, while the small artist follows the real or created. There are some persons who so painfully prudent that they are blind to the merit of a work if the smallest minor defect is discovered. They want to scrape through a work for the smallest fault, and then they criticise the smallest thing in the foreground, and never look any further. They have a way of measuring a gnat until it is as big as an elephant. They never see the elephant, but they are too large for their focus. They take anything that catches their eye, and their words are all cut and dried. They analyze every word, and measure every sentence with a foot rule that comes under their observation. They seem to lose sight of the general idea in

\$6 Library, 50 cts,
a month instalments. Immense
choice list to choose from \$12,
\$18, \$24, or larger Libraries at
proportionate rates. *President Book Clubs*
organizing everywhere. *The Library Revolution*
makes a big forward movement. *Illustrated
Catalogue*, 132 pages, may be had for 4 cents,
or, enclosed catalogue and particulars, free.
Address: **JULIA E. LAFEN**, Publisher, 393
Rue St. Victor, New York. *Members this winter.*

Shorthand.

This department is edited by PROF. WILLIAM D. BRIDGE, A. M., Principal of the School of Phonography in CHAUTAUQUE UNIVERSITY.
[Address Lock Box 555, Plainfield, N. J.]

Who would have phonographers are invited to contribute to this department. 1. Brief suggestions. 2. Newspaper clippings in our shorthand journal. 3. Legal documents in your State concerning phonography. 4. Personalities relating to shorthand writers or work. 5. Type writer or machine reporter intelligence. 6. Local business associations. 7. Shorthand prescriptions or books for notice in our columns.

Dots and Dashes.

—There's a boom all around. Even the cumbersome and effete system, got boosted into prominence by getting publishers, and both books and buyers are sold.

—Mrs. L. A. Calder, of Evanston, Ill., was one of the most enthusiastic, best informed and progressive phonographers at the Chautauque Shorthand union meetings this summer.

—We are delighted to see the steady progress made by Mr. Graham in engraving his reporting contractions, etc. in the *Student's Journal*. Some day he will be awaiting their publication in book form.

—We have no doubt that *The Motor* will give greater space hereafter to the reporting style. Nine lines, Bro. Morris, is good; but our voracious appetite for your briefest style will hunger for more such bread.

—We shall welcome the new edition of Mr. Graham's *SECOND READER*. Specimen pages from his own engraving are published in the *Journal*. Our friend shows wonderful deftness of finger, as well as acuteness of judgment in this work.

—W. D. Miller, Esq., 325 Broad street, Newark, N. J., is the regularly appointed successor of the late Mr. Walbridge, New Jersey agent for the Remington Type Writer. The justly celebrated Walbridge pure linen typewriter paper can be obtained of him.

—In our early practice of shorthand, we were greatly aided in acquiring a good size of strokes by using triple-line paper. We highly recommend such a habit to beginners. Send thirty-five cents to Prof. F. G. Morris, Easthampton, Mass., and get one pad of good quality.

—Brown & Holland and S. S. Packard were very enthusiastic over their shorthand magazines, but they "figure up the ghost and died." But Prof. Morris, acting on the principle "Nothing venture, nothing have," determined to be phonographic or nothing—and with him it will be "phonographic."

—Elias Longley was one of our correspondents away back in the fifties. We always honored him for his work's sake. A veteran in years, he is one of our most honored veteran phonographers. Los Angeles, California, is his present home, where he seeks a more healthful climate than smoky Cincinnati. May he live many years, full of all good to him.

—Many of our correspondents have had special reason to surmise our departure for Europe with Dr. Vincent of Chautauque fame, our correspondence having been almost entirely neglected in September and part of October. We beg pardon, but a vacationless life of severe toil almost stranded us in September, and we are only now beginning "to pick up the loose threads" of our work.

—Doctors disagree, and the patient gets well. A recent author of a shorthand "system" comes out squarely against pen-written shorthand, and in favor of all-pencil writing. Now, brother, draw it mild. Don't be hard on us who never use a pencil if we can possibly help it. We believe increase of speed comes to him who does not have to "bear on" a pencil to get a mark. The pen (Wright pen) seems almost to write without any appreciable pressure.

—Aaron Greenwood, Esq., of South Garden, Va., is a very rare the thesaurus and ten of life, but from 1851 he has been up with the times in all interests, phonetic and stenographic. He has been from the first a diligent collector of papers, pamphlets, periodicals and books relating to shorthand, and desiring that the English and shorthand should be broken up he has sold the entire library (with three or four volumes personally desired excepted) to Prof. Bridge, the Editor of this department.

Phonography.

CONDENSED INSTRUCTION BY PROF. W. D. BRIDGE, PLAINFIELD, N. J.

TENTH LESSON.

1. Glad to meet you, professor. How the lessons do come around. I suppose you have something new and interesting for me. Yes. But, before I give you new material, suppose you tell me what are the subjects of the lessons for the past few months. Very good. In *Fifty* you taught me general rules for choosing different directions of the strokes "1" and "2," and how to write "1" and "2" by hooks on straight strokes. In *August* the principles of "1" and "2" hooks on curves was given. In *September* the "1" and "2" hooks and "special vocalization" were shown me. In *October*, my last lesson, it was taught that an "n" hook and a "tion" hook can be written on all letters at the end.

2. Have you not about used up the principle of "hooking" letters? Nearly, but not quite. Now for advanced instruction. On all straight strokes at the end and on the left hand side, looking from the end of the stroke

tion, collective, corruption, corruptive; execution, executive; veneration, venerative; distribution, distributive; speculation, speculative; stupefaction, stupefactive; recitation, recitative; obstruction, obstructive; destruction, destructive. There are many more.

3. There is, it seems to me, a charming beauty about this "correlation of forces." The principle is very easily remembered, I should think. True, and Mr. Graham has sought to make the system thus most harmonious with itself. And now let me say that the "plurals," or the "s" which often makes the plural number, is added to the "live" hook as it was to the "tion" hook, by making a small circle clear and inside the hook. (See plate 1, section 3.) Actives, optatives, negatives, adjectives, connectives, adverbs, electives, fugitives, comparatives, prelatives, restoratives, refractives, deceptives, executive.

4. Will you do me the favor to give me a reading exercise which may tax my understanding of the previous lessons? Yes. (Read plate II, section 1.) Here you will find the following principles: Consonants, vowels, diphthongs, circles, loops, simple word signs, the "1," "2," "3," "4," "5," "6," "7," "8," "9," "0," and "10," and "11," "12," "13," "14," "15," "16," "17," "18," "19," "20," "21," "22," "23," "24," "25," "26," "27," "28," "29," "30," "31," "32," "33," "34," "35," "36," "37," "38," "39," "40," "41," "42," "43," "44," "45," "46," "47," "48," "49," "50," "51," "52," "53," "54," "55," "56," "57," "58," "59," "60," "61," "62," "63," "64," "65," "66," "67," "68," "69," "70," "71," "72," "73," "74," "75," "76," "77," "78," "79," "80," "81," "82," "83," "84," "85," "86," "87," "88," "89," "90," "91," "92," "93," "94," "95," "96," "97," "98," "99," "100," "101," "102," "103," "104," "105," "106," "107," "108," "109," "110," "111," "112," "113," "114," "115," "116," "117," "118," "119," "120," "121," "122," "123," "124," "125," "126," "127," "128," "129," "130," "131," "132," "133," "134," "135," "136," "137," "138," "139," "140," "141," "142," "143," "144," "145," "146," "147," "148," "149," "150," "151," "152," "153," "154," "155," "156," "157," "158," "159," "160," "161," "162," "163," "164," "165," "166," "167," "168," "169," "170," "171," "172," "173," "174," "175," "176," "177," "178," "179," "180," "181," "182," "183," "184," "185," "186," "187," "188," "189," "190," "191," "192," "193," "194," "195," "196," "197," "198," "199," "200," "201," "202," "203," "204," "205," "206," "207," "208," "209," "210," "211," "212," "213," "214," "215," "216," "217," "218," "219," "220," "221," "222," "223," "224," "225," "226," "227," "228," "229," "230," "231," "232," "233," "234," "235," "236," "237," "238," "239," "240," "241," "242," "243," "244," "245," "246," "247," "248," "249," "250," "251," "252," "253," "254," "255," "256," "257," "258," "259," "260," "261," "262," "263," "264," "265," "266," "267," "268," "269," "270," "271," "272," "273," "274," "275," "276," "277," "278," "279," "280," "281," "282," "283," "284," "285," "286," "287," "288," "289," "290," "291," "292," "293," "294," "295," "296," "297," "298," "299," "300," "301," "302," "303," "304," "305," "306," "307," "308," "309," "310," "311," "312," "313," "314," "315," "316," "317," "318," "319," "320," "321," "322," "323," "324," "325," "326," "327," "328," "329," "330," "331," "332," "333," "334," "335," "336," "337," "338," "339," "340," "341," "342," "343," "344," "345," "346," "347," "348," "349," "350," "351," "352," "353," "354," "355," "356," "357," "358," "359," "360," "361," "362," "363," "364," "365," "366," "367," "368," "369," "370," "371," "372," "373," "374," "375," "376," "377," "378," "379," "380," "381," "382," "383," "384," "385," "386," "387," "388," "389," "390," "391," "392," "393," "394," "395," "396," "397," "398," "399," "400," "401," "402," "403," "404," "405," "406," "407," "408," "409," "410," "411," "412," "413," "414," "415," "416," "417," "418," "419," "420," "421," "422," "423," "424," "425," "426," "427," "428," "429," "430," "431," "432," "433," "434," "435," "436," "437," "438," "439," "440," "441," "442," "443," "444," "445," "446," "447," "448," "449," "450," "451," "452," "453," "454," "455," "456," "457," "458," "459," "460," "461," "462," "463," "464," "465," "466," "467," "468," "469," "470," "471," "472," "473," "474," "475," "476," "477," "478," "479," "480," "481," "482," "483," "484," "485," "486," "487," "488," "489," "490," "491," "492," "493," "494," "495," "496," "497," "498," "499," "500," "501," "502," "503," "504," "505," "506," "507," "508," "509," "510," "511," "512," "513," "514," "515," "516," "517," "518," "519," "520," "521," "522," "523," "524," "525," "526," "527," "528," "529," "530," "531," "532," "533," "534," "535," "536," "537," "538," "539," "540," "541," "542," "543," "544," "545," "546," "547," "548," "549," "550," "551," "552," "553," "554," "555," "556," "557," "558," "559," "560," "561," "562," "563," "564," "565," "566," "567," "568," "569," "570," "571," "572," "573," "574," "575," "576," "577," "578," "579," "580," "581," "582," "583," "584," "585," "586," "587," "588," "589," "590," "591," "592," "593," "594," "595," "596," "597," "598," "599," "600," "601," "602," "603," "604," "605," "606," "607," "608," "609," "610," "611," "612," "613," "614," "615," "616," "617," "618," "619," "620," "621," "622," "623," "624," "625," "626," "627," "628," "629," "630," "631," "632," "633," "634," "635," "636," "637," "638," "639," "640," "641," "642," "643," "644," "645," "646," "647," "648," "649," "650," "651," "652," "653," "654," "655," "656," "657," "658," "659," "660," "661," "662," "663," "664," "665," "666," "667," "668," "669," "670," "671," "672," "673," "674," "675," "676," "677," "678," "679," "680," "681," "682," "683," "684," "685," "686," "687," "688," "689," "690," "691," "692," "693," "694," "695," "696," "697," "698," "699," "700," "701," "702," "703," "704," "705," "706," "707," "708," "709," "710," "711," "712," "713," "714," "715," "716," "717," "718," "719," "720," "721," "722," "723," "724," "725," "726," "727," "728," "729," "730," "731," "732," "733," "734," "735," "736," "737," "738," "739," "740," "741," "742," "743," "744," "745," "746," "747," "748," "749," "750," "751," "752," "753," "754," "755," "756," "757," "758," "759," "760," "761," "762," "763," "764," "765," "766," "767," "768," "769," "770," "771," "772," "773," "774," "775," "776," "777," "778," "779," "780," "781," "782," "783," "784," "785," "786," "787," "788," "789," "790," "791," "792," "793," "794," "795," "796," "797," "798," "799," "800," "801," "802," "803," "804," "805," "806," "807," "808," "809," "810," "811," "812," "813," "814," "815," "816," "817," "818," "819," "820," "821," "822," "823," "824," "825," "826," "827," "828," "829," "830," "831," "832," "833," "834," "835," "836," "837," "838," "839," "840," "841," "842," "843," "844," "845," "846," "847," "848," "849," "850," "851," "852," "853," "854," "855," "856," "857," "858," "859," "860," "861," "862," "863," "864," "865," "866," "867," "868," "869," "870," "871," "872," "873," "874," "875," "876," "877," "878," "879," "880," "881," "882," "883," "884," "885," "886," "887," "888," "889," "890," "891," "892," "893," "894," "895," "896," "897," "898," "899," "900," "901," "902," "903," "904," "905," "906," "907," "908," "909," "910," "911," "912," "913," "914," "915," "916," "917," "918," "919," "920," "921," "922," "923," "924," "925," "926," "927," "928," "929," "930," "931," "932," "933," "934," "935," "936," "937," "938," "939," "940," "941," "942," "943," "944," "945," "946," "947," "948," "949," "950," "951," "952," "953," "954," "955," "956," "957," "958," "959," "960," "961," "962," "963," "964," "965," "966," "967," "968," "969," "970," "971," "972," "973," "974," "975," "976," "977," "978," "979," "980," "981," "982," "983," "984," "985," "986," "987," "988," "989," "990," "991," "992," "993," "994," "995," "996," "997," "998," "999," "1000," "1001," "1002," "1003," "1004," "1005," "1006," "1007," "1008," "1009," "1010," "1011," "1012," "1013," "1014," "1015," "1016," "1017," "1018," "1019," "1020," "1021," "1022," "1023," "1024," "1025," "1026," "1027," "1028," "1029," "1030," "1031," "1032," "1033," "1034," "1035," "1036," "1037," "1038," "1039," "1040," "1041," "1042," "1043," "1044," "1045," "1046," "1047," "1048," "1049," "1050," "1051," "1052," "1053," "1054," "1055," "1056," "1057," "1058," "1059," "1060," "1061," "1062," "1063," "1064," "1065," "1066," "1067," "1068," "1069," "1070," "1071," "1072," "1073," "1074," "1075," "1076," "1077," "1078," "1079," "1080," "1081," "1082," "1083," "1084," "1085," "1086," "1087," "1088," "1089," "1090," "1091," "1092," "1093," "1094," "1095," "1096," "1097," "1098," "1099," "1100," "1101," "1102," "1103," "1104," "1105," "1106," "1107," "1108," "1109," "1110," "1111," "1112," "1113," "1114," "1115," "1116," "1117," "1118," "1119," "1120," "1121," "1122," "1123," "1124," "1125," "1126," "1127," "1128," "1129," "1130," "1131," "1132," "1133," "1134," "1135," "1136," "1137," "1138," "1139," "1140," "1141," "1142," "1143," "1144," "1145," "1146," "1147," "1148," "1149," "1150," "1151," "1152," "1153," "1154," "1155," "1156," "1157," "1158," "1159," "1160," "1161," "1162," "1163," "1164," "1165," "1166," "1167," "1168," "1169," "1170," "1171," "1172," "1173," "1174," "1175," "1176," "1177," "1178," "1179," "1180," "1181," "1182," "1183," "1184," "1185," "1186," "1187," "1188," "1189," "1190," "1191," "1192," "1193," "1194," "1195," "1196," "1197," "1198," "1199," "1200," "1201," "1202," "1203," "1204," "1205," "1206," "1207," "1208," "1209," "1210," "1211," "1212," "1213," "1214," "1215," "1216," "1217," "1218," "1219," "1220," "1221," "1222," "1223," "1224," "1225," "1226," "1227," "1228," "1229," "1230," "1231," "1232," "1233," "1234," "1235," "1236," "1237," "1238," "1239," "1240," "1241," "1242," "1243," "1244," "1245," "1246," "1247," "1248," "1249," "1250," "1251," "1252," "1253," "1254," "1255," "1256," "1257," "1258," "1259," "1260," "1261," "1262," "1263," "1264," "1265," "1266," "1267," "1268," "1269," "1270," "1271," "1272," "1273," "1274," "1275," "1276," "1277," "1278," "1279," "1280," "1281," "1282," "1283," "1284," "1285," "1286," "1287," "1288," "1289," "1290," "1291," "1292," "1293," "1294," "1295," "1296," "1297," "1298," "1299," "1300," "1301," "1302," "1303," "1304," "1305," "1306," "1307," "1308," "1309," "1310," "1311," "1312," "1313," "1314," "1315," "1316," "1317," "1318," "1319," "1320," "1321," "1322," "1323," "1324," "1325," "1326," "1327," "1328," "1329," "1330," "1331," "1332," "1333," "1334," "1335," "1336," "1337," "1338," "1339," "1340," "1341," "1342," "1343," "1344," "1345," "1346," "1347," "1348," "1349," "1350," "1351," "1352," "1353," "1354," "1355," "1356," "1357," "1358," "1359," "1360," "1361," "1362," "1363," "1364," "1365," "1366," "1367," "1368," "1369," "1370," "1371," "1372," "1373," "1374," "1375," "1376," "1377," "1378," "1379," "1380," "1381," "1382," "1383," "1384," "1385," "1386," "1387," "1388," "1389," "1390," "1391," "1392," "1393," "1394," "1395," "1396," "1397," "1398," "1399," "1400," "1401," "1402," "1403," "1404," "1405," "1406," "1407," "1408," "1409," "1410," "1411," "1412," "1413," "1414," "1415," "1416," "1417," "1418," "1419," "1420," "1421," "1422," "1423," "1424," "1425," "1426," "1427," "1428," "1429," "1430," "1431," "1432," "1433," "1434," "1435," "1436," "1437," "1438," "1439," "1440," "1441," "1442," "1443," "1444," "1445," "1446," "1447," "1448," "1449," "1450," "1451," "1452," "1453," "1454," "1455," "1456," "1457," "1458," "1459," "1460," "1461," "1462," "1463," "1464," "1465," "1466," "1467," "1468," "1469," "1470," "1471," "1472," "1473," "1474," "1475," "1476," "1477," "1478," "1479," "1480," "1481," "1482," "1483," "1484," "1485," "1486," "1487," "1488," "1489," "1490," "1491," "1492," "1493," "1494," "1495," "1496," "1497," "1498," "1499," "1500," "1501," "1502," "1503," "1504," "1505," "1506," "1507," "1508," "1509," "1510," "1511," "1512," "1513," "1514," "1515," "1516," "1517," "1518," "1519," "1520," "1521," "1522," "1523," "1524," "1525," "1526," "1527," "1528," "1529," "1530," "1531," "1532," "1533," "1534," "1535," "1536," "1537," "1538," "1539," "1540," "1541," "1542," "1543," "1544," "1545," "1546," "1547," "1548," "1549," "1550," "1551," "1552," "1553," "1554," "1555," "1556," "1557," "1558," "1559," "1560," "1561," "1562," "1563," "1564," "1565," "1566," "1567," "1568," "1569," "1570," "1571," "1572," "1573," "1574," "1575," "1576," "1577," "1578," "1579," "1580," "1581," "1582," "1583," "1584," "1585," "1586," "1587," "1588," "1589," "1590," "1591," "1592," "1593," "1594," "1595," "1596," "1597," "1598," "1599," "1600," "1601," "1602," "1603," "1604," "1605," "1606," "1607," "1608," "1609," "1610," "1611," "1612," "1613," "1614," "1615," "1616," "1617," "1618," "1619," "1620," "1621," "1622," "1623," "1624," "1625," "1626," "1627," "1628," "1629," "1630," "1631," "1632," "1633," "1634," "1635," "1636," "1637," "1638," "1639," "1640," "1641," "1642," "1643," "1644," "1645," "1646," "1647," "1648," "1649," "1650," "1651," "1652," "1653," "1654," "1655," "1656," "1657," "1658," "1659," "1660," "1661," "1662," "1663," "1664," "1665," "1666," "1667," "1668," "1669," "1670," "1671," "1672," "1673," "1674," "1675," "1676," "1677," "1678," "1679," "1680," "1681," "1682," "1683," "1684," "1685," "1686," "1687," "1688," "1689," "1690," "1691," "1692," "1693," "1694," "1695," "1696," "1697," "1698," "1699," "1700," "1701," "1702," "1703," "1704," "1705," "1706," "1707," "1708," "1709," "1710," "1711," "1712," "1713," "1714," "1715," "1716," "1717," "1718," "1719," "1720," "1721," "1722," "1723," "1724," "1725," "1726," "1727," "1728," "1729," "1730," "1731," "1732," "1733," "1734," "1735," "1736," "1737," "1738," "1739," "1740," "1741," "1742," "1743," "1744," "1745," "1746," "1747," "1748," "1749," "1750," "1751," "1752," "1753," "1754," "1755," "1756," "1757," "1758," "1759," "1760," "1761," "1762," "1763," "1764," "1765," "1766," "1767," "1768," "1769," "1770," "1771," "1772," "1773," "1774," "1775," "1776," "1777," "1778," "1779," "1780," "1781," "1782," "1783," "1784," "1785," "1786," "1787," "1788," "1789," "1790," "1791," "1792," "1793," "1794," "1795," "1796," "1797," "1798," "1799," "1800," "1801," "1802," "1803," "1804," "1805," "1806," "1807," "1808," "1809," "1810," "1811," "1812," "1813," "1814," "1815," "1816," "1817," "1818," "1819," "1820," "1821," "1822," "1823," "1824," "1825," "1826," "1827," "1828," "1829," "1830," "1831," "1832," "1833," "1834," "1835," "1836," "1837," "1838," "1839," "1840," "1841," "1842," "1843," "1844," "1845," "1846," "1847," "1848,"

that city, attracted considerable attention and curiosity.

In accordance with the suggestions and advice of some friends, I resolved to give a course of lessons in shorthand, which proved so satisfactory to myself and my pupils that I decided to devote my attention thereafter to the profession of teaching the art, and I opened rooms for that purpose in the Tilton building, No. 20 Court street. One day, while standing at the entrance of the building, I was greatly amused by a couple of countrymen who were trying to interpret my professional sign card, which represented an express messenger on horseback carrying in one hand a sheet of paper containing Webster's reply to Calhoun in the United States Senate, upon a subject which then agitated the country. One of the countrymen remarked to the other, "What does it mean, Jim?" The other replied, "I suppose it means that he can write as

York. In the spring of 1833 my "Stenographic Copy Book," "Stenographic Olio" and "Stenographic Conversation Cards," were published by Lilly, Walt, Colman & Holden, of Boston. In these, characters were introduced to represent the vowels that could be joined to the consonant characters, but I was not fully satisfied with the form or plans selected for that purpose, although they were the only ones available under the old arrangement for representing the consonants, and I became thoroughly convinced that a still greater reform in expressing the vowel and

part, abandoned my profession as a teacher, and thus allowed the demand for my textbook to run out, being unwilling to labor almost entirely for the benefit of my publishers. I then turned my attention to general reporting in New York, which I continued almost uninterruptedly until 1865, since which time I have been actively engaged in looking after the sayings and doings of our neighbors in Westchester county, for New York journals. I have kept on and up to the present time, embracing a period of forty-five years, most of which I have been employed on the New York

tribune, and have spent in the boom of his family and friends. May his days be many, and be full of all good.

The Mentor.

Something classic must surely be the title Prof. Morris' new magazine, and not the everyday expressions in which "shorthand," "phonographic," "reporters" would be prominent. The Professor is unique—his thoughts and his thought-embellishment alike uncommon.

Non est quod, and quomodo is our confederate motto—good indeed.

The table of contents shows his purpose to give readable selections, choice editorials, suggestive comments, newsy tidings, inclusive criticisms, wise interpretations of advanced reportorial principles, cuttings from correspondence, and facsimiles to reason the whole.

The first (October) number comes in seasonable attire, attractive, well printed, excellently written, carefully edited—a gem worthy of enriching the home of every would-be well-read photographer in the land.

We shall gladly aid in circulating this young magazine, and any one sending us two dollars, the regular price of the magazine, shall receive from us as our voluntary premium the *Mentor* for one year and also either one of our own publications—the new work on **SHORT-HAND NUMBERS**, or the photo engraved reproduction of the **FIRST EDITION OF ISAAC PITMAN'S PHONOGRAPHY**.

Pen Points.

—The tyro should think out the best terms, then write them slowly, and then write and re-write till speed is acquired.

—Prof. Cross is happy in the publication of at least ten editions of his "Eclectic Shorthand." Will he favor us with a sight of his most recent edition?

—Mr. G. W. Royer, the efficient assistant in the Central College of Eclectic Shorthand,

Thomas Townsend's
Stenographic Alphabet
1831

Consonants.	Double Consonants.
b	ch
d	sh
f	th
g	wh
h	ph
j	ā
k	ā
l	ā
m	ā
n	ā
o	ā
p	ā
q	ā
r	ā
s	ā
t	ā
v	ā
w	ā
x	ā
y	ā
z	ā

diphthongal sounds could and should be carried out, and it may be mentioned that this was over four years before Isaac Pitman brought out the first publication under the title of "Stenographic Soundhand."

A NEW SYSTEM OF SHORTHAND.

With these views I commenced my new departure, the fact of founding a new system of shorthand writing which would enable me to express vowel and diphthongal sounds in any order which they may occur in a word by distinct characters, easily made and joined to the consonants without raising the pen, instead of using dots, commas, and other detached marks placed in different positions near the consonant characters. My labors upon my new book were greatly retarded, however, by an accidental injury to my shoulder which compelled me to seek medical advice and treatment, and I found myself compelled to seek a milder climate for the winter, and I proceeded at once to Charleston, S. C., Savannah and Augusta, Ga. While in Charleston I gave lessons in my new system of stenography to the Rev. Dr. Manly, the pastor of the Baptist church in that city. This circumstance is mentioned only to fix the time when I commenced teaching my present system. It may be here appropriately remarked that I did not aim to adopt a strictly phonetic system; not deeming it essential for shorthand purposes to note the difference of the sound of o in nor and o in not, or i in cup and u in but, &c. And I think that it would be an extremely difficult task to find one of the so-called phonographers of the present day that makes such a distinction, or even introducing a vowel in writing either of the words referred to.

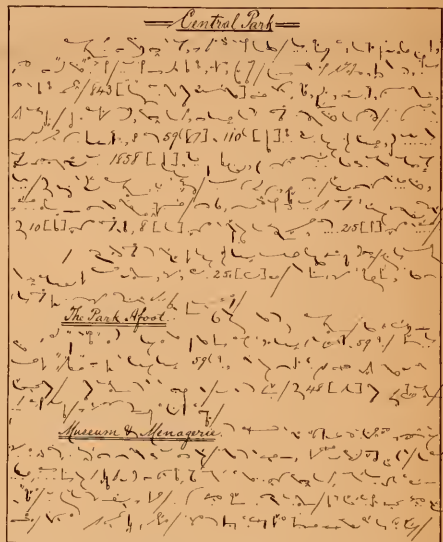
On visiting England in the summer of 1834, and after undergoing a painful surgical operation at Preston, with the assistance of a brother, prepared for publication my "Complete Guide to the Art of Writing Shorthand; being a New and Comprehensive System of Representing the Elementary Sounds of the English Language in Stenographic Characters." This in the strict sense of the word was a system of phonography, or writing in accordance with sounds. It was issued from the press of P. & H. Whittle, at Preston. Shortly afterward my health failed, and by the advice of my physician I went to Italy and remained there until nearly the close of 1836, when I returned to England with health restored, and after having a font of shorthand characters cast at Sheffield, a revised edition of my *Treatise of Stenography* was issued from the press of Henry Mozley & Sons, at Derby, and G. Cowie & Co., 31 Poultry, London. I then returned to Boston in the summer of 1837, with copies of my English edition which was put forth with a new introduction. In 1839 a revised edition of my system was published, and another in 1841. During the interval I taught in New York, Philadelphia, Baltimore, and other cities. But in consequence of a disagreement with my publishers on account of a violation of contract on their

part, abandoned my profession as a teacher, and thus allowed the demand for my textbook to run out, being unwilling to labor almost entirely for the benefit of my publishers. I then turned my attention to general reporting in New York, which I continued almost uninterruptedly until 1865, since which time I have been actively engaged in looking after the sayings and doings of our neighbors in Westchester county, for New York journals. I have kept on and up to the present time, embracing a period of forty-five years, most of which I have been employed on the New York

Tribune. Meanwhile I have never lost my interest in the study and improvement of shorthand, and with the results in that direction I feel well satisfied.

Our good friend, Mr. Townsend, has furnished us with ample material to present a full analysis of his system as he is about to publish it in a new edition; but our limited space forbids more than a presentation of the alphabet as he gives it to-day, and also a finely written specimen. From his own hand we subjoin a translation of the latter.

Mr. Townsend having passed his seventieth, yes, his seventy-sixth year, is still young



and hearty, doing daily work, utilizing his shorthand, and like Isaac Pitman, bears the weight of years with great good nature. We should greatly enjoy seeing him at the forthcoming tercentenary of stenography with the veteran Mr. Pitman himself, as they would look back over the lapse of almost sixty years spent in advancing the cause of swift writing.

The picture of Mr. Townsend is a photo engraved and most accurate presentation of his present appearance, taken from a photograph furnished by him.

Mr. Townsend's home is at Mount Vernon, New York, where his ripening years are hap-

Chicago, Ill., has received a call to a more renumeration position, and Prof. Cross parts with him with regret.

—The Anarchists caused the stenographers of Chicago to win a "goodly number of shekels" by reporting the famous trial. \$1,200 was paid by the defense for shorthand work, and the prosecution paid about \$3,000, not including the regular salary of the official stenographer, Mr. Purcell, thus making probably over \$5,000 for fifty days. Comfortable pickings!

Some very interesting features of Prof. Bridge's department are necessarily crowded out of this issue.

fast as a horse can gallop." I let them go home with their own ideas on that point.

In order to reduce my labor of imparting instruction I had a supply of copy books printed containing the rudiments of lessons in shorthand according to the Luvian system, with modifications of my own. In the spring of 1831 I published a small treatise on shorthand as an aid to the study of it, and then gave instruction in Harvard University, also in Salem and Bedford, Mass., Providence and Newport, R. I., Portland and Bowdoin College, Me. Among my pupils in Salem, was George Peabody, the distinguished millionaire banker and philanthropist. Before the close of the year another edition of my textbook on shorthand was printed, but was destroyed by fire in the fire of the City of Boston, and I was obliged to reprint it. I incurred for engraving, printing, &c., with only three dollars cash in pocket.

In the spring of 1832 another edition of the "Guide to Shorthand" was issued from the press of Henshlish Howe & Co., of New Haven, Conn., and Joselyn, Darling, & Co., of New

Prof. F. G. Morris

Prof. F. G. Morris is a genius—we have thought and said this for more than a score of years—in fact, ever since he graduated at the same academy with myself nearly thirty years ago, with high honors. He was in the active ministry of the Methodist Episcopal church for many years, and frequently our own library has resounded to his aphoristic theological utterances. His churches were several of the largest and most important in Boston, Lynn and elsewhere in Massachusetts. As a preacher he was probably unequalled—a certain vein of sentimentous, logical and captivating expression always characterizing his discourse. Though not in the active ministry to-day, he is almost constantly engaged in pulpit supply in his own town and vicinity, being extremely popular outside as well as inside his own ecclesiastical walls. He is a citizen of credit in his own community, as School Committee, in which work his rare judgment manifests itself.

Mr. Morris has had considerable experience as a member of the State Legislature of Massachusetts, and no member of that body during his connection with it surpassed him in perfect knowledge, logical and unprejudiced practice, and in which was freely spoken of as unexpected in a minister.

Mr. Morris is a constant student, an acute thinker, an accurate judge of literary and linguistic matters, and well read in several literatures. If we remember rightly he wrote in shorthand every word of the British Essay that he might cultivate the graces of language and language expression in beautiful phonographic forms.

Mr. Morris is well married, and has a home where many earnest shorthand students have found motherly care and fatherly instruction as they have been fitted for their work. Mrs. Morris was a member of our own parish in Eastern Massachusetts, when Mr. Morris won her as his bride. His children are in their early manhood and womanhood, and a great comfort to our old-time friend.

Mr. Morris has been an associate with us until recently as an active professor in the phonographic department of Chatsaugua University, but increasing educational work at home, and the new (and we trust successful) venture in the editing and publishing of his entirely shorthand magazine, the *Mentor*, demand the time that we would gladly have him give to our assistance.

For phonographic insight, perspicuity of expression and devotedness to his beloved art of standard phonography, few of our acquaintances compare with our old-time friend, Morris.

W. D. Bridge.

Artemus Ward.

Is he gone to a land of no laughter—
This man that made mirth for us all?
Proves death but a silence hereafter
From the sounds that delight or appal?
Once closed, leave the lips no more busy?
No more pleasure the exquisite ears?
Has the heart done overbrowsing with beauty,
At the eyes leave with tears?

Nay, if sought can be sure, what can be surer
Than the heart's truest love with each?
And of all the heart's springs none are purer
Than the spring of the fountain of mirth.
He that sounds then has pierced the heart's "bellow"—
The places where tears are and sleep,
For the form flukes that dance in life's shadow
Are wrung from life's deep.

He came with a heart full of gladness,
From the glad hearted world of the West—
Went our laughter, but not with mere madness;
Sake and joked with us, not in mere jest;
For the man in our heart lingered after,
When the merriment died from our cars,
And those that were bodied in laughter
Are silent in tears?

SUPERIOR PENS.—*Gentlemen:* We take pleasure in stating that for business correspondence and general office work, your pen, "Gaskell Compendium No. 1," is preferred above all others by those engaged in these departments of our avocation.

It gives us great satisfaction always to testify to the merits of a really good article which we have thoughtfully tested.

Yours very truly,

BAILEY, BANKS & BIDDER,
Jewellers, Philadelphia.

Sept 26th 1886
Editor Penman's Gazette
Chicago

Dear Sir
Permit me to hand you
herewith some specimens of my card writing
I have always been an ardent admirer of
fine penmanship and take pleasure in noting
the wonderful progress made in the art of late
years—It reflects the greatest credit on the im-
proved systems introduced and it affords me
unqualified pleasure to state that the *Compendium*,
Penman's Hand-book and *Gazette* have been chiefly
instrumental in producing the marked improve-
ment in my case. Wishing the *Gazette* con-
tinued success, I am

Yours truly
P. E. Stevens

CLEAR STROKES BY P. E. STEVENS, JOLIET, ILL.

An Old Offer Renewed.

All who send a club of six subscribers at \$1 each for GAZETTE and "Guide," or GAZETTE and "How to Write for the Press," or GAZETTE and "Select Readings," during the months of July and August, will receive free a copy of our \$5 "Penman's Hand Book," advertised on page 7. How many clubs of six shall we have before Jan. 1?

The Yellow Year.

The yellow year is hastening to its close;
The little birds have almost sung their last,
Their small notes twitter in the dreary blast—
That shrill-piped harpinger of early snows,
The patient beauty of the constant rose,
Off with the woman's hair crystal quindily glassed,
Hangs a pale mourner for the summer past,
And waxes a little sadder where it grows;
In the child's sunbeam of the fane, here day
The dusky waters shudder as they shine;
The rascal issues abstract the straggling way
Of my brooks, which no deep banks define,
And the quaint wools, in rugged, neat array,
Wring their old limbs with no other ivy twine.

Calder.

Can't Be Heard.

The sweetest sounds
Are those most near akin to silence,
Such as sex whispers rippling at the grow
When the loud engine ceases, muffled bells,
Or echoes of a far-off wave of song
To mellow ministers; and the sweetest thoughts
Are these for whisperers of humanity,
And love and death, which none can ever hear
Amid the mighty voices of the world.

—Ea.

'Change

- The *Western Penman* for October is a good number.
- The *Business Student*, Galveston, Tex., is a bright little sheet.
- The *Literary Life* for October is a gem of pure and noble thought.
- The *Penman's Art Journal* for October is full of bright thought.
- The *School Supplement* continues to take the lead among educational periodicals.
- The *Pennsylvania Teacher*, Pittsburg, for October, is one of our intelligent exchanges.
- The *Business Educator*, Owen Sound, Ont., is a strong advocate of the practical in education.
- The *Shorthand Writer*, Chicago, is a neat journal published in the interests of tigraphy and its writers.

—The *Pen and Ink Journal*, Chicago, under the artistic touch of B. M. Worthington, is growing into a beautiful organ.
—The *Practical Educator*, Trenton, N. J., is one of our most valuable exchanges. Brother Rider displays fine taste and judgment in its make-up.
—The *American Bookkeeper and Salesman*, published in Milwaukee and Chicago, is a well-edited journal in the interest of accountants and salesmen.

Written for the GAZETTE.

Memories of May.

BY GEO. BANCROFT GRIVVITH.

Once more with a delicate shiver
The poplars are stirred on the hill,
How blue is the beautiful river,
How soft is the voice of the rill;
And my heart strings with memories quiver,
That are haunting and pleasing me still!
I look on the swift-whirling swallow,
The motion my pulses will thrill
Till the pinions of fancy I borrow,
With never a wing of ill;
As of yore, do I think of the morrow,
Of the wilderness, the playground, the mill,
O, Goddess of Beauty! Still hover
O'er every fair haunt that I knew;
There echo sweet notes of the plover,
And singing lark, meet in the blue!
For sometime that green turf will cover
My form, when life's journey is through.

SCHOOL MEMBERS

—M. B. Moore reports a good mail business, as he deserves.

—We have a brief letter from H. W. Shay, for this month.

—J. G. Harmon, Lexington, Ky., does some very nice engraving.

—We have a well-written letter from O. A. Hoffman, Milwaukee, Wis.

—J. M. Hartley of Calhoun, Ga., writes as neat a business hand as the best.

—*Plain Talk*, Brooklyn, N. Y., gives us some thing to smile over each month.

—A. W. Dakin still holds his position in the front ranks of the C. G. of H.

—A. E. Parsons of Wilton Junction, Iowa, still infuses life and vigor in his work.

—Frank McFarland of Athens, La., tends the GAZETTE some well-written letters.

—Brother Isaacs favors the GAZETTE's scrap book with a beautiful swan this month.

—R. S. Collins writes the GAZETTE a letter this month which is full of life and grace.

—G. Bistler of Wooster, O., is meeting with encouragement in his physical training methods.

—T. M. Davis, of Allred University, N. Y., is doing a grand work in the field of business education.

—Crandall & Webb are furnishing some valuable hints in the way of pen drawing to the profession.

—W. N. Ferris of Big Rapids, Mich., is doing a grand work as a popular business educator of Big Rapids.

—George H. Schuetz is throwing his ink gracefully under the guidance of McKee and Henderson at Oberlin, Ohio.

—G. W. Milkman of Poststown, Pa., has charged the College of Penmanship in the Y. M. C. A. building of that city.

—J. A. Wason favors us with some beautiful specimens of his work. Wason's work always falls on our retina with a graceful sweep.

—C. A. Faust of Chicago writes the most beautiful back hand we have seen. He is also a superior workman in other branches of the art.

—J. A. Strohman, teacher of penmanship and bookkeeping in Augustana College, Rock Island, Ill., cuts about as artistic flourishes as the best.

—J. W. Short of Loganport, Ind., strikes valiantly to the front of the GAZETTE's ranks this month. May your shadow never contract, Brother Short.

—B. F. Veal of Michigan City, Ind., notwithstanding his name, writes us a very neat letter, wherein he speaks words of highest praise for the Compendium.

—Wood & Van Patten impress the GAZETTE as being two wide-awake college men. Their Commercial College in Davenport is a thriving institution.

—H. J. Williamson, Richmond, Va., has a flourishing school. Every stroke of his pen gives evidence of push. His writing shows clearly the business driving force.

—J. P. Wilson, who writes cards at the Palmer House, Chicago, has opened several evening writing institutes in different parts of the city, and is meeting with good success.

—B. P. Pickens is still advancing in the art of tautology. His birds are so life-like they sometimes perch on the rim of our editorial wicker ware and twitter their finale.

—We have received photos of some of James Foeller's masterpieces in the way of resolutions. He is a wonderful artist in that line and a thorough gentleman besides.

—D. B. Williams, the wide-awake muscular movement penman, is doing a good mail business. His writing and ideas are up with the times. He executes every sermon he preaches.

—A young man in Salem, Mass., wills to become a photographer. He cuts out the short-hand lessons in the GAZETTE and pastes them in a book which he carries in his pocket, studying them earnestly. Plug wins.

Notice the remarkable bargains offered on page 15: Self-Help Series, four volumes for \$6.00, complete set of Charles Dickens' works for \$18.75; 12 volumes Scott's Novels for \$18.00. See the remarkable 50 cent list.

—We have just received a letter from our valued friend, B. P. Kelley of New York, in which is exhibited a conning of skill and a noble spirit. We earnestly wish there were so much just such as Kelley in this world.

—Mrs. Bover, Richland Centre, Wis., is demonstrating to the people of that section that penmanship is not an art in which the lords of creation may dabble and preclude the gentler sex. Her work deserves a liberal patronage.

—A young man existing at Blue Gull, Mont., has recently shipped us a fourished ool, which we are training to hoot. Penmen wishing their rivals' work hooted at may have it accomplished in good shape at 35 cents per hoot.

—W. D. Showalter, who has been for some time connected with the Bayless Business College, Dubuque, Iowa, has made arrangements to teach in Pearce's College of Business, Philadelphia. We predict for Showalter a brilliant art career in the field of penmanship.

—J. W. Coffield is driving the quill with muscular force at Kohl & Middleton's museum, Chicago. He is stationed in line with nature's most surprising freaks. Visitors look him over, and seem disappointed when they find him constructed on the plan of the ordinary fowl, with no stray feathers.

—In this issue we give some exquisite thoughts in verse from the pen of E. R. Latta. Mr. Latta sings in a sweet and simple strain. He seems content with nature as it is. He does not threaten to pluck any of the unruly planets, nor does he become frantic in his love over some yellow-haired maiden, as in the case with some new birds. This thing of poets getting bent themselves, because some young woman, sixteen hands high, has crossed their path, was a trifle triske at times.

—J. A. Wason favors us with some beautiful specimens of his work. Wason's work always falls on our retina with a graceful sweep.

—C. A. Faust of Chicago writes the most beautiful back hand we have seen. He is also a superior workman in other branches of the art.

—J. A. Strohman, teacher of penmanship and bookkeeping in Augustana College, Rock Island, Ill., cuts about as artistic flourishes as the best.

—J. W. Short of Loganport, Ind., strikes valiantly to the front of the GAZETTE's ranks this month. May your shadow never contract, Brother Short.

—B. F. Veal of Michigan City, Ind., notwithstanding his name, writes us a very neat letter, wherein he speaks words of highest praise for the Compendium.

—Wood & Van Patten impress the GAZETTE as being two wide-awake college men. Their Commercial College in Davenport is a thriving institution.

—H. J. Williamson, Richmond, Va., has a flourishing school. Every stroke of his pen gives evidence of push. His writing shows clearly the business driving force.

—J. P. Wilson, who writes cards at the Palmer House, Chicago, has opened several evening writing institutes in different parts of the city, and is meeting with good success.

—B. P. Pickens is still advancing in the art of tautology. His birds are so life-like they sometimes perch on the rim of our editorial wicker ware and twitter their finale.

—We have received photos of some of James Foeller's masterpieces in the way of resolutions. He is a wonderful artist in that line and a thorough gentleman besides.

—D. B. Williams, the wide-awake muscular movement penman, is doing a good mail business. His writing and ideas are up with the times. He executes every sermon he preaches.

—A young man in Salem, Mass., wills to become a photographer. He cuts out the short-hand lessons in the GAZETTE and pastes them in a book which he carries in his pocket, studying them earnestly. Plug wins.

—We have just received a letter from our valued friend, B. P. Kelley of New York, in which is exhibited a conning of skill and a noble spirit. We earnestly wish there were so much just such as Kelley in this world.

—Mrs. Bover, Richland Centre, Wis., is demonstrating to the people of that section that penmanship is not an art in which the lords of creation may dabble and preclude the gentler sex. Her work deserves a liberal patronage.

—A young man existing at Blue Gull, Mont., has recently shipped us a fourished ool, which we are training to hoot. Penmen wishing their rivals' work hooted at may have it accomplished in good shape at 35 cents per hoot.

—W. D. Showalter, who has been for some time connected with the Bayless Business College, Dubuque, Iowa, has made arrangements to teach in Pearce's College of Business, Philadelphia. We predict for Showalter a brilliant art career in the field of penmanship.

—J. W. Coffield is driving the quill with muscular force at Kohl & Middleton's museum, Chicago. He is stationed in line with nature's most surprising freaks. Visitors look him over, and seem disappointed when they find him constructed on the plan of the ordinary fowl, with no stray feathers.

old, we don't doubt but that your writing will equal that of the large guns. When Madrasah was your age, it is said that his writing looked as lanky as though he had traced it with a pointed shingle.

—I. W., of an island, Va., try to make your spelling between words is very irregular. Correct these two prominent errors, and your work will look much better.

—W. T. C., El Dara, Ill. The GAZETTE's lessons are doing you good. We notice a grace and strength about your work which is pleasing. You are on the right track to become a good penman. Keep it up.

—F. M. F., Athens, La. We should say you write with a fair muscular movement, but haven't regulated it fully, by practicing exercises of a simple nature. Your work shows evidence of determination to succeed.

—F. L. D., Kansas City, Mo. You are on the right track. Glad to see the GAZETTE's lessons are doing so much for you. Your writing while very neat, shows a lack of free movement. Drill on the exercise copies more.

—J. G. R., Bright, Ont. The lessons in penmanship will be continued in the GAZETTE. We can furnish back numbers of the GAZETTE to December, 1885. You can have your subscription date back to December, and thereby get the full course of lessons.

—C. W. A., Buffalo, N. Y. Your bump of veneration may be made more tubercular by a few cudgels from a congenial brick. Apply on the crown of your intellect three or four times a day until your brain begins to jostle against your dome, and things terrestrial assume a dizzy hue.

—R. S. C., Knoxville, Tenn. In writing to your lady friend you should never address her as "Dear Birdie," or "Tocksy Wopsy." There is a ring about such epithets that will give the girl a taste to drop herself with a gurgling splash into some large wet body of water. It also has a tendency to set the paternal hound in a state of violent vibration when you call No, the seal of far is not an emblem of constancy.

—E. L. B., Providence. Your document bearing a baboon's footprint as signature, and a fragment from your nether drapery as seal, was brought over from the P. O. in a sealed pouch. After administering chloroform and carbolic acid we have it under fair control. The office boys are convalescing slowly. Do you not in your numerous correspondence, find it tedious to be compelled to remove your shoe in order to sign a document?

—J. J. D., Scranton, Pa. Your letters are not positive. You do not use a free movement. Penmanship is your work. You can become a good penman by careful practice. Your bird's head has wandered quite a distance from its body, and you know that naturally necessitates an ungainly waste of nerve. There isn't sufficient swoop about the bird's make up to ever overtake the winged alligator which is fleeing from a gaping fate.

—B. P. F., Mooreville, Tenn. Your bird looks very well, but if a door or a sheep skin be flapping with his hind foot? You have inserted his eye too far down his neck. Why didn't you place it under his wing since he can't afford an eye-lash on his slender neck? The bug you have built in the front ranks certainly places little value on his life, as he seems cool and collected right under the shadow of a yawning William, or till as you choose to call it.

W. W. B., Pekin, China. Your supersenders are too short. The curve may be taken out of your venteraire by applying a rectangular crow-bar under your vest. The constant straining of simoons through your whiskers no doubt has given them that decayed and faded appearance. Careful to know that the citizens of Pekin appreciate your skill enough to pay you it cents per word. You have certainly made wonderful progress in skirt marking. With the method you have adopted, you will no doubt accumulate a vast wardrobe and dishabille the Mongolian race.

The October GAZETTE pleases me "muchi." The fact begins to dawn upon my obtuse intellect that you are the "right man in the right place." Find inclosed \$4, for which

please place me "on the list." Any one who has "mated the spirit of your jovial nature," and is not willing to go \$1 on it, is a fit subject for the embalmer. Accept my warmest congratulations, and best wishes for your future success.

FIELDING SCHOFIELD.

THE CENTURY

For 1886-87.

THE CENTURY is an illustrated monthly magazine, having a regular circulation of about two hundred thousand copies, often reaching and sometimes exceeding two hundred and twenty-five thousand. Chief among its many attractions for the coming year is a serial which has been in active preparation for sixteen years. It is a history of our own country in its most critical time, as set forth in

THE LIFE OF LINCOLN,

BY HIS CONFIDENTIAL SECRETARIES, JOHN G. NICOLAY AND COL. JOHN HAY.

This great work, begun with the sanction of President Lincoln, and continued under the authority of his son, the Hon. Robert T. Lincoln, is the only full and authoritative record of the life of Abraham Lincoln. Its authors were friends of Lincoln before his presidency;

they were most intimately associated with him as private secretaries throughout the term of his administration, and have transferred upon Lincoln's death all his private papers. Here will be told the inside history of the civil war and of President Lincoln's administration,—important details of which have hitherto remained unrevealed, that they might first appear in this authentic history. "Readers will be astonished by the wealth of interest, the thoroughness of the text, and completeness of pictorial illustration which characterize the first installment."—*N. Y. Star*. By reason of the publication of this work.

THE WAR SERIES,

which has been followed with unflinching interest by a great audience, will occupy less space during the coming year. Gettysburg will be described by Gen. Hunt (Chief of the Union Artillery); Gen. Longstreet, Gen. E. M. Law, and others; Chickamauga by Gen. D. H. Hill; Sherman's March to the Sea, by Generals Howard and Slocum. Generals Q. A. Gillmore, Wm. F. Smith, John Gibbon, H. Horace Porter, and John S. Mosby will describe special battles and incidents. Stories of naval engagements, prison life, etc., etc., will appear.

NOVELS AND STORIES.

"The Hundredth Man," a novel by Frank R. Stockton, author of "The Lady, or the Tiger?" etc., begins in November. Two novelettes by George W. Cable, stories by Mary Halleck Foote, "Uncle Remus," Julian Hawthorne, Edward Eggleston, and other popular American authors, will be printed during the year.

SPECIAL FEATURES

(with illustrations) include a series of articles on affairs in Russia and Siberia, by George Kennan, author of "Tent Life in Siberia," who has just returned from a most eventful visit to Siberian prisons; papers on the Food Question, with reference to its bearing on the Labor Problem; English Cathedrals; Dr. Eggleston's Religious Life in the American Colonies; Men and Women of Queen Anne's Reign, by Mrs. Oliphant; Clairvoyance, Spiritualism, Astrology, etc., by the Rev. J. M. Buckley, D. D., editor of the *Christian Advertiser*; astronomical papers; articles throwing light on Bible history, etc.

PRICES. A FREE COPY.

Subscription price, \$4.00 a year, 35 cents a number. Dealers, postmasters, and the publishers take subscriptions. Send for our beautifully illustrated 24-page catalogue (free), containing full prospectus, etc., including a special offer by which new readers can get back numbers and be bound in the new series at a very low price. A specimen copy (back number) will be sent on request. Mention this paper. Can you afford to be without THE CENTURY? THE CENTURY CO., NEW YORK.

MARVELOUS PRICES! BOOKS OF THE MILLION

Complete, Novels, and Other Works, by Famous Authors, Limited Edition.

The following books are published in limited numbers, many of them handsomely illustrated, and at prices which are so low that you can afford to own them. They are all new, and have never been before. Some have been out of print for years. They are all new, and have never been before. Some have been out of print for years. They are all new, and have never been before. Some have been out of print for years.

The Widow Hildegarde. A Novel. In the New York edition, 100 copies only. Price, \$1.00.

Winter Evening Recollections. A large collection of the most beautiful and interesting letters, for use in sending greeting, private invitations, and requests for favors.

How to Write the Letter. A book by Mrs. Henry C. Carter, 100 copies only. Price, \$1.00.

The Standard Letter Writer for Ladies and Gentlemen. A complete and practical guide, giving plain and simple rules for writing all kinds of letters.

The French Recipe. A book by White Collins, author of "The French Cook." Price, \$1.00.

The Lady of the Lake. By Sir Walter Scott. A new edition, 100 copies only. Price, \$1.00.

The Captain's Tale. A novel by George B. Allen. Price, \$1.00.

Anna Barton. A Novel. By George B. Allen. Price, \$1.00.

Lady Owenduff's Dream. A Novel. By George B. Allen. Price, \$1.00.

The Mystery of the Holly Tree. A Novel. By George B. Allen. Price, \$1.00.

The Prince of the North. A Novel. By George B. Allen. Price, \$1.00.

John Haverham's Will. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

The Great Western. A Novel. By George B. Allen. Price, \$1.00.

THE MAN

WHO IS UNFAMILIAR WITH THE GEOGRAPHY OF THIS COUNTRY WILL BE REWARDING THIS MAP THAT THE

WISCONSIN

ILLINOIS

CHICAGO, ROCK ISLAND & PACIFIC RAILWAY

GASKELL'S COMPENDIUM

OF

Self-Teaching Penmanship.

IS SELLING BETTER THAN EVER.

Not Hundreds, But Thousands!

Yes, TENS OF THOUSANDS of young men and women are buying Gaskell's Compendium of Penmanship, and by reason of their skill with the pen acquired solely by self-teaching from GASKELL'S COMPENDIUM of Penmanship. Every one who reads this book can acquire penmanship free to every one who reads this book.

THE G. A. GASKELL CO., 79 Wabash Avenue, CHICAGO, ILL.

GASKELL'S COMPENDIUM

OF

Self-Teaching Penmanship.

IS SELLING BETTER THAN EVER.

Not Hundreds, But Thousands!

Yes, TENS OF THOUSANDS of young men and women are buying Gaskell's Compendium of Penmanship, and by reason of their skill with the pen acquired solely by self-teaching from GASKELL'S COMPENDIUM of Penmanship. Every one who reads this book can acquire penmanship free to every one who reads this book.

THE G. A. GASKELL CO., 79 Wabash Avenue, CHICAGO, ILL.

THE FLORIDA CHAUTAUQUA,

A MONTHLY PAPER

Devoted to Popular Education.

It gives information concerning the whole Assembly movement, containing valuable and interesting Lectures, Papers and Addresses.

Each number contains the biography and picture of some prominent Educator.

Subscription Price, 50 Cents Per Year.

THE FLORIDA CHAUTAUQUA,

A MONTHLY PAPER

Devoted to Popular Education.

It gives information concerning the whole Assembly movement, containing valuable and interesting Lectures, Papers and Addresses.

Each number contains the biography and picture of some prominent Educator.

Subscription Price, 50 Cents Per Year.

Much for Little

Cost this out! It is worth \$2.00 when you return to us 50 cents, or 25 cents, or 10 cents, or 5 cents, or 2 cents, or 1 cent, or 1/2 cent, or 1/4 cent, or 1/8 cent, or 1/16 cent, or 1/32 cent, or 1/64 cent, or 1/128 cent, or 1/256 cent, or 1/512 cent, or 1/1024 cent, or 1/2048 cent, or 1/4096 cent, or 1/8192 cent, or 1/16384 cent, or 1/32768 cent, or 1/65536 cent, or 1/131072 cent, or 1/262144 cent, or 1/524288 cent, or 1/1048576 cent, or 1/2097152 cent, or 1/4194304 cent, or 1/8388608 cent, or 1/16777216 cent, or 1/33554432 cent, or 1/67108864 cent, or 1/134217728 cent, or 1/268435456 cent, or 1/536870912 cent, or 1/1073741824 cent, or 1/2147483648 cent, or 1/4294967296 cent, or 1/8589934592 cent, or 1/17179869184 cent, or 1/34359738368 cent, or 1/68719476736 cent, or 1/137438953472 cent, or 1/274877906944 cent, or 1/549755813888 cent, or 1/1099511627776 cent, or 1/2199023255552 cent, or 1/4398046511104 cent, or 1/8796093022208 cent, or 1/17592186044416 cent, or 1/35184372088832 cent, or 1/70368744177664 cent, or 1/140737488355328 cent, or 1/281474976710656 cent, or 1/562949953421312 cent, or 1/1125899906842624 cent, or 1/2251799813685248 cent, or 1/4503599627370496 cent, or 1/9007199254740992 cent, or 1/18014398509481984 cent, or 1/36028797018963968 cent, or 1/72057594037927936 cent, or 1/144115188075855872 cent, or 1/288230376151711744 cent, or 1/576460752303423488 cent, or 1/1152921504606846976 cent, or 1/2305843009213693952 cent, or 1/4611686018427387904 cent, or 1/9223372036854775808 cent, or 1/18446744073709551616 cent, or 1/36893488147419103232 cent, or 1/73786976294838206464 cent, or 1/147573952589676412928 cent, or 1/295147905179352825856 cent, or 1/590295810358705651712 cent, or 1/1180591620717411303424 cent, or 1/2361183241434822606848 cent, or 1/4722366482869645213696 cent, or 1/9444732965739290427392 cent, or 1/18889465931478580854784 cent, or 1/37778931862957161709568 cent, or 1/75557863725914323419136 cent, or 1/151115727451828646838272 cent, or 1/302231454903657293676544 cent, or 1/604462909807314587353088 cent, or 1/1208925819614629174706176 cent, or 1/2417851639229258349412352 cent, or 1/4835703278458516698824704 cent, or 1/9671406556917033397649408 cent, or 1/19342813113834066795298816 cent, or 1/38685626227668133590597632 cent, or 1/77371252455336267181195264 cent, or 1/154742504910672534362390528 cent, or 1/309485009821345068724781056 cent, or 1/618970019642690137449562112 cent, or 1/1237940039285380274899124224 cent, or 1/2475880078570760549798248448 cent, or 1/4951760157141521099596496896 cent, or 1/9903520314283042199192993792 cent, or 1/19807040628566084398385987584 cent, or 1/39614081257132168796771975168 cent, or 1/79228162514264337593543950336 cent, or 1/158456325028528675187087900672 cent, or 1/316912650057057350374175801344 cent, or 1/633825300114114700748351602688 cent, or 1/1267650600228229401496703205376 cent, or 1/2535301200456458802993406410752 cent, or 1/5070602400912917605986812821504 cent, or 1/10141204801825835211973625643008 cent, or 1/20282409603651670423947251286016 cent, or 1/40564819207303340847894502572032 cent, or 1/81129638414606681695789005144064 cent, or 1/162259276829213363391578010288128 cent, or 1/324518553658426726783156020576256 cent, or 1/649037107316853453566312041152512 cent, or 1/1298074214633706907132624082305024 cent, or 1/2596148429267413814265248164610048 cent, or 1/5192296858534827628530496329220096 cent, or 1/10384593717069655257060992658440192 cent, or 1/20769187434139310514121985316880384 cent, or 1/41538374868278621028243970633760768 cent, or 1/83076749736557242056487941267521536 cent, or 1/166153499473114484112975882535042688 cent, or 1/332306998946228968225951765070085376 cent, or 1/664613997892457936451903530140170752 cent, or 1/1329227995784915872903807060280341504 cent, or 1/2658455991569831745807614120560683008 cent, or 1/5316911983139663491615228241121366016 cent, or 1/10633823966279326983230456482242732032 cent, or 1/21267647932558653966460912964485464064 cent, or 1/42535295865117307932921825928970928128 cent, or 1/85070591730234615865843651857941856256 cent, or 1/170141183460469231731687303715883712512 cent, or 1/340282366920938463463374607431767425024 cent, or 1/680564733841876926926749214863534850048 cent, or 1/1361129467683753853853498429727069700096 cent, or 1/2722258935367507707706996859454139400192 cent, or 1/5444517870735015415413993718908278800384 cent, or 1/10889035741470030830827987437816557600768 cent, or 1/21778071482940061661655974875633115201536 cent, or 1/43556142965880123323311949751266230403072 cent, or 1/87112285931760246646623899502532460806144 cent, or 1/174224571863520493293247799005064921612288 cent, or 1/348449143727040986586495598010129843224576 cent, or 1/696898287454081973172991196020259686449152 cent, or 1/1393796574908163946345982392040519372898304 cent, or 1/2787593149816327892691964784081038745796608 cent, or 1/5575186299632655785383929568162077491593216 cent, or 1/11150372599265311570767859136324154831966432 cent, or 1/22300745198530623141535718272648309663932864 cent, or 1/44601490397061246283071436545216619327865728 cent, or 1/89202980794122492566142873090433238655731536 cent, or 1/17840596158824498513228574618086647731146272 cent, or 1/35681192317648997026457149236173295462292544 cent, or 1/71362384635297994052914298472346590924585088 cent, or 1/142724769270595988105828596944693181849170176 cent, or 1/285449538541191976211657193889386363698340352 cent, or 1/570899077082383952423314387778772727396680704 cent, or 1/1141798154164767904846628775557545454793361408 cent, or 1/2283596308329535809693257551115090909586722816 cent, or 1/456719261665907161938651510223018181917344576 cent, or 1/913438523331814323877303020446036363834689152 cent, or 1/1826877046663628647754606040892072727669378304 cent, or 1/3653754093327257295509212081784145455338756608 cent, or 1/7307508186654514591018424163568290910677513216 cent, or 1/14615016373309029182036848327136581821355026432 cent, or 1/29230032746618058364073696654273163642710052864 cent, or 1/58460065493236116728147393308546327285420105728 cent, or 1/116920130986472233456294786617092655570840211456 cent, or 1/233840261972944466912589573234185311141680422912 cent, or 1/467680523945888933825179146468370622283360845824 cent, or 1/935361047891777867650358292936741244566721691648 cent, or 1/1870722095783555735300716585873482489133443383296 cent, or 1/3741444191567111470601433171746964978266886766592 cent, or 1/7482888383134222941202866343493929956533735533184 cent, or 1/14965776766268445882405732686987859913067471066368 cent, or 1/29931553532536891764811465373975719826134942132736 cent, or 1/59863107065073783529622930747951439652269884265472 cent, or 1/119726214130147567059245861495022879304539768530944 cent, or 1/239452428260295134118491722990045758609079537061888 cent, or 1/478904856520590268236983445980091517218159074123776 cent, or 1/957809713041180536473966891960183034436318148247552 cent, or 1/191561942608236107294793378392036606887263696495104 cent, or 1/383123885216472214589586756784073213774527392990208 cent, or 1/766247770432944429179173513568146427549054785980416 cent, or 1/153249554086588885835834702713629285509810957196032 cent, or 1/306499108173177771671669405427258570019621914392064 cent, or 1/612998216346355543343338810854517140039243828784128 cent, or 1/1225996432692711086686677621709034280078487657568256 cent, or 1/2451992865385422173373355243418068560156975315136512 cent, or 1/4903985730770844346746710486836137120313919506273024 cent, or 1/9807971461541688693493420973672274240627839012546048 cent, or 1/1961594292308337738698684194734454848125567802509216 cent, or 1/3923188584616675477397368389468909696251135605018432 cent, or 1/7846377169233350954794736778937819392502271210036864 cent, or 1/15692754338466701909589473557875638785004542420073728 cent, or 1/31385508676933403819178947115751277570009084840147552 cent, or 1/62771017353866807638357894231502555140018169680295104 cent, or 1/125542034707733615276715788463005110280036339360590208 cent, or 1/251084069415467230553431576926010220560072678721180416 cent, or 1/502168138830934461106863153852020441120145357442360832 cent, or 1/10043362776618689222137263077040408822402907148847216 cent, or 1/20086725553237378444274526154080817644805814297297472 cent, or 1/40173451106474756888549052308161635289611628594594944 cent, or 1/80346902212949513777098010616323270579223257189189888 cent, or 1/160693804425899027554196021232646541158446514378377984 cent, or 1/321387608851798055108392042465293082316893028756755968 cent, or 1/642775217703596110216784084930586164633786057513511936 cent, or 1/128555043540719222043356816986117232926757211502703904 cent, or 1/257110087081438444086713633972234465853514423005407808 cent, or 1/514220174162876888173427267944468931707028846010815616 cent, or 1/1028440348325753776346854535888937863414057692021631328 cent, or 1/205688069665150755269370907177787572682801138404326272 cent, or 1/411376139330301510538741814355575145365602276808652544 cent, or 1/822752278660603021077483628711150290731204553617305088 cent, or 1/1645504557321206042154967257422300581462409107234610176 cent, or 1/32910091146424120843099345148446011629248182144722304 cent, or 1/6582018229284824168619869029689202257849636428844448 cent, or 1/13164036458569648337239738059378404515699272857688896 cent, or 1/26328072917139296674479476118756809031398545715377792 cent, or 1/52656145834278593348958952237513618062797091430755584 cent, or 1/105312291688557186697917904475027236125594182861511168 cent, or 1/210624583377114373395835808950054472251188365723022336 cent, or 1/421249166754228746791671617900108944502376731446044704 cent, or 1/842498333508457493583343235800217889004753462892089488 cent, or 1/1684996667016914987166686711600435778009506925784178976 cent, or 1/3369993334033829974333373423200871556019013851568357952 cent, or 1/6739986668067659948666746846401743112038027703136715904 cent, or 1/134799733361353198973334936928034862240760554062734208 cent, or 1/269599466722706397946669873856069724481521101085468416 cent, or 1/53919893344541279589333975771213944896304220217093632 cent, or 1/107839786689082559178667951542427889792608440434187264 cent, or 1/21567957337816511835733590308485577958521688

VOL. VIII.—No. 12

There are in this country a large number of young men struggling for advancement in

D. B. WILLIAMS, Penman,
Box 603 - - - CHICAGO.

POSITIVELY UNEQUALED BY ANY OTHER INK IN THE WORLD

THE G. A. GASKELL CO.,

Thirteen Thousand Dozen Sold in First Twelve Weeks.

A. S. BARNES & CO., Publishers,

Send 26 cents for a Sample Dozen of the finest
written Visiting Cards you ever saw. A little of m of
wishing sent for 10 cents.

or 313. SYRACUSE, N. Y.
Send 25 cents for a Sample Dozen of the finest
written Visiting Cards you ever saw. A little of m of
enriching sent for 10 cents.

AGENTS WANTED.—Write for circular of our new special payment plan, and inducements to agents on our popular publications for 1886. **FAIR**

PENNMAN'S GAZETTE

AND BUSINESS EDUCATOR

THE G. A. GASKELL CO., PUBLISHERS.

CHICAGO AND NEW YORK, DECEMBER, 1886.

VOL. VIII.—No. 12.

D. B. Williams.

By a slight ocular demonstration the reader of this page may catch upon his or her retinal flares, the graphic outlines of one of the most vivacious little beings of world of coils and curves is capable of bringing to the fraternal footlights. To omit the fact that he was born would be to depart from the regular custom of biographers. It is generally understood that birth is the *cardinal* of every man's career, the *alpha*, we might fancy of every sojourner on this terrestrial ball. Mr. Williams was born in Ottawa, Waukesha county, Wis., about four-and-twenty years ago. His early years were not flavoured with beds of roses, therefore he knows the flavor of the gall and wormwood of experience. Being the possessor of an invincible spirit and an adroitness to purpose he has climbed and carved his way up the *spiral* stairway to enviable success. He made his first marks by holding a metallic utensil to *terra firma* and coaxing a steed to draw the same, but he is now bitterly opposed to the *drawing* process. He tilted his father's self until eighteen, when the possibilities of life began to spread out before him on a larger scale; and he bled farewell to rural life and sought the busy whirl of commerce in crowded cities. He came to Chicago and found employment in a mercantile house, where he remained for some time, then he went to Milwaukee and entered the very excellent business college of Prof. Robert Spencer. He found this course of great value, for no sooner than he had completed that we find him in the counting room of a large Milwaukee firm successfully managing their accounts. In 1883 he resigned this position, which he had so competently filled, to enter the field of penmanship.

Within three years Mr. Williams has pushed himself fairly and grandly to the front of his calling. He is now teaching in Bryant's Business College, Chicago, at a liberal salary. He is a very successful instructor of not only penmanship but of accounts and business arithmetic as well. He has the happy faculty of inspiring his pupils to their utmost effort by permeating the schoolroom with a cheerful and enthusiastic atmosphere. In addition to his school duties he is building up an extensive mail business all over the country. His national course of lessons by mail are proving a grand success, as every mail brings testimony to the fact from those who are practicing them. His writing is done with a graceful muscular movement, and therefore is strikingly fresh and beautiful. Few penmen possess so much scope of movement, and at the same time such perfect control as he.

We know Mr. Williams to be a young man of superior character; a man of his word; a gentleman from principle and not from policy. He is not warped by praise or blinded by egotism, but seems to have a sense in life marked out, which he is following to the letter.

For the PENNMAN'S GAZETTE.

Recollections of a Penholder.

It has been wisely observed by Mr. Cheops, or some other paleontologic philosopher, that the child is father to the man. We are not, however, always in the condition of mind and heart to fully appreciate the fact, nor do the circumstances seem always to harmonize with the theory. For example, a small but very wicked boy may chide to the rear elevation of our sacred person some such play-bill leg-legend as "Nobody's child." As we reach impulsively into space with our left hand to grasp the

situation and the boy, we may strive in vain to reconcile all the apparent inconsistencies of the case, though in our strong right hand we hold a vivid imagination and a piece of siding. The placard may be true in its main features, and yet we know, when we grow calm, that we are the immediate offspring of just such a piece of noise and inflammation as we arouse with a convenient barrel-stave. On the other hand, as we gaze into a cradle and perceive a mouth, with other human members distributed feebly about it, there is some difficulty in believing that this infant is the father of some grown person—especially if it is a girl. And yet we know on the authority of an adage as old as the newest minstrel "gag," that it must be so

page. In one of them I had occasion to use the word expect. I wrote it "eckspect," rather than compromise my reputation by making a stagger at a letter X. It was the same unknown quantity of the deepest dye that it is in Robinson's Algebra.

Later in life, other influences got in their work. One of the most conspicuous of these came with my first and only love. We were very fond, but the course of true love, etc. In the same class was a large, corn-plaster-faced girl, named Jennie, who organized and maintained a desperate flirtation, to the great grief of my gentle Lucy. So one day I received, via the red-haired, intellectual girl, and the bullet-headed boy, a slate bearing this

seen very small causes." It was "tuff" to be convicted, but it was still more harrowing to be required to write my own sentence. But I did it and as a part of the original penalty I did it before I had any recess. While the other boys and girls were out playing "good"—that's the way it was pronounced—"and shinnny," and in the exuberance of delight socking snow down the backs of their necks, I was congregated behind my desk writing that beausy platitudinal all over quires and quires of legal cap. For a while I wrote the whole sentence, running along one line, thus:

Great results often follow from what seem very small causes.

Then I would write in the vertical order, thus:

Great results
Great results
Great results

When the column was full, I would begin again at the top:

often follow
often follow

By varying the order in this and other ways I managed to outlive the sentence, but I can attribute the thinness of my hair on top to no other cause. As in the case of the Psalmist, no affliction for the present seemed joyous, but grievous, etc., so this agony was fruitful in the most far-reaching consequences. When I rose from that supreme effort my system was naturally more or less callous, but I could swing a pen with awful and destructive power. For months afterward, I could have written "Great results," etc., all over the tissue paper of my thoughts, with my left hand tied behind me, Marquis of Salisbury rules.

PHIL I. SEINE.

For the PENNMAN'S GAZETTE.

The Eve of Winter.

Though even has flown and invisible fingers,
Are silently studying the heaven with light,
The glow of her parting skin blanching fingers
Upon the dark cheek of the hovering night.
And where the thin curtains of cloud are dividing
As rose-tinted lids of a luminous eye,
Full orb'd and effulgent fair Luna is gliding
Across the blue vault of the cloud-dappled sky.

The planets are bright. Bright Andromeda graces
The bright where the Pleiades tremble and gleam.
Superbly in glory through limitless spaces,
The Lo-elixy-way sits as nebulous stream.
The terrible Dragon is dimly revealing
His mighty dimensions, and, far in the east,
The gliding Hutanian is silently stealing
Along in pursuit of the shadowy Beast.

The river Niagara shivers and shimmers,
And stretches away like a platinum floor;
Like Vassar through water ruddy light glimmers
Afar and alone on the opposite shore;
While high along the trees where the stream is its
turning.

Conceals the bright embers, the flame and the glare
The odorous smoke of brown Autumn leaves burning,
Ascends like a ghost in the silvery air.

Autumn! Autumn! brown sister of Summer!
Thy footprints have faded from mountain and plain;
And gone is that song-singer, and honey-gorged hummer,
The murmur of meadow, the ripple of rain.
The borean voices roll harrier and stronger
Through desolate "temple" as a dolomus paim!
The glory has faded and flown, and no longer
The breath of the woodland comes laden with balm!

C. W. ANDERSON.

"Certain thoughts are prayers. There are moments when the soul is kneeling, no matter what the attitude of the body may be."



In the case of nearly all great men their particular genius has been foreshadowed in youth. (I borrow this fine, thoroughbred word, "foreshadowed," from a reporter for the daily press, with the understanding that it is to be returned in good order, reasonable wear and tear excepted.) How strikingly is the general truth illustrated in the life of Melchisedek and the present writer. It is true, I was not in childhood the accomplished penman I have since become. But the germs of the Spencerian system were early implanted in my own, and only needed the arrival of the mousie period of life, to burst into full bloom, as it were. Even during that epoch typified by tamarack gum and stone-brushes, I toyed with the weapon which is mightier than the Springfield musket. While an elder brother was building bridges across wide channels of Southern malaria, I was taking my first lessons in penmanship and literature. How well do I recall those letters etched into the unoffending paper with the point of a Gillet's school pen, while my breath came hard and my tongue wandered out into the room and kept the pen company adown the virgin

peculiar legend: "Do you like I eny?" There was something grotesque and archaic in the form of the interrogatory, but I was not disposed to be critical, and I thought if I knew my own heart, that I could answer that in the affirmative. I did so, unanimously. I saw Gillet read it and grow pensive. Then she wrote only the heart-breaking words, "Good-bye," and passed the slate as before, lothsome side up. It was quite clear then that either she or I had made the mistake of our respective lives. The next day I solved the mystery, and in that hour I gained a new and profound regard for penmanship. Properly translated, the question of the constant but anxious Lucy was, "Do you like I eny?" Bitterly did I repent my error, but it was then too late. In the terse and expressive vernacular, she had made another mash, and had no further use for me.

But what really hurtled me upon my brilliant career as a writer was an episode in school during the hail-fall period of life. For a bad break I had been hauled before the judge and given this sentence—to write five hundred times: "Great results often follow from what

BY W. N. FERRIS.

HINTS IN TEACHING PENMANSHIP.

Another means, seldom employed by teachers, is to have pupils file daily a slip of their class practice for the instructor's criticism. This criticism should be made in red ink, touching, perhaps, only a single fault. Occasionally write a word of hearty commendation upon the slip. This will cost the teacher but little work, even with a class of forty or fifty, and will place him in a position to better suit his instructions to the actual need of his class. If the pupil dates and preserves his

[TO BE CONTINUED.]

For the PENMAN'S GAZETTE

Thoughts.

BY W. D. SHOWALTER.

Thought has tunneled the granite moun-

Philadelphia, Nov. 10, 1886.

For the PENMAN'S GAZETTE

Success and Failure.

SELFISHNESS AS AN INGREDIENT OF BOTH.

BY R. K. ISAACS.

There is perhaps not a person living who is not actuated to a greater or less extent in whatever he does by self-h motives. But the word "selfishness" has a displeasing sound. In its common acceptance, the word represents an odious quality in man. We all hate a selfish person. Yet this consideration of self is a powerful motor in the wonderful machinery of civilization. It is a very difficult matter for an ordinary mortal to do anything

Compare the life of a successful teacher with the life of a "successful" saloon keeper. The teacher may look back fifteen or twenty years with calm satisfaction as he remembers the army of bright and promising youths whom he has led onward and upward to a higher and nobler life. It may be that some have gone astray, but the teacher has the satisfaction of knowing that he has at least *tried* to elevate his fellow men. The saloon keeper! Let



Thought is not limited in its scope, nor are its possibilities measured. He who believes

But there is a certain kind of selfishness that is proper, and that is necessary to the highest success. It is that kind of selfishness which does not allow a person to elevate self by degrading or injuring others. A man has a perfect right to build himself up, accumulate

But a teacher's success cannot possibly be measured from a money standpoint only, but by the intellectual and moral improvement of those under his charge as well. It is impossible for a truly successful teacher to be selfish. He must enjoy the life of his pupils, and his life must be done daily in relation to the very best of his ability, may be termed selfishness. This, however, is not saying that a teacher has not plenty of temptations to be selfish. What teacher when before a class of pupils, perhaps many of them careless about receiving and appropriating to themselves the truths expounded, does not often feel: Oh, well, what do I care whether these dullards learn or not? I am not doing this for them. Why should I work and worry myself to death to make others better, as long as they do not trouble me?

not seem to care themselves? I say, what teacher is not often tempted in this way? But this is nothing but selfishness asserting itself, and unless it is quenched, the result of our teaching is not satisfactory.

But while successful teaching is fraught with perhaps more genuine satisfaction than success in any other calling, so unsuccessful teaching is perhaps fraught with more unalpinous than is failure in any other calling. What teacher, though ever so successful in the main, does not occasionally feel, at the close of a recitation, that his efforts during the hour have been almost a total failure? And who can imagine a more distressingly mortifying feeling than that which the teacher experiences after such (to him) seemingly unsuccessful attempt?

It might be remarked here that the path of a writing teacher is not always strewn with roses. He has perhaps more temptations to be selfish (which includes vanity) than any other teacher; and it certainly requires no less tact and skill—teaching ability—to teach penmanship successfully than is required in any other field of teaching.

For the PENMAN'S GAZETTE.

Manuscript Literature of Egypt.

In a former article I stated that the Egyptian papyrus is the oldest manuscripts in the

later blue and rose colored parchments were covered with characters of gold and silver. The hieroglyphics were enlarged to vignettes. The papyrus was usually ten inches wide, and of different lengths, some being 150 feet long without any separation into paragraphs.

Many of the manuscripts which are preserved in the museums are in the hieratic characters, and were found in the tombs; these are the so-called "Books of the Dead." The oldest copy of this ritual was found in the tomb of a queen of the eleventh dynasty some three thousand years before the Christian era. The latest is of the second century since Christ. This is the most complete of any yet discovered, being in the demotic or common language and containing 166 chapters.

It gives a mystical account of the soul after death, and tells how, by repeating the names and attributes of the many gods, it could reach the hall of Osiris, the ruler of eternity. Here they were to be judged by Osiris and forty-two assessors, typical of the forty-two mortal sins.

These rituals were written and illustrated with more or less magnificence and completeness in proportion to the rank of the deceased or the price his friends were willing to pay, and were placed in the coffin with the dead.

Another class of religious books are those describing the transformation of the gods; or

the conjurer identifies himself with some deity whose power he assumes by incantation. Every one sought aid from the magicians. Even Pharaoh himself was not above it when Moses presented himself before the king with his miraculous rod. Little rolls of papyrus are often found which bear magical inscriptions and seem to have been worn as amulets.

Yet in the many medical works there is no reference made to charms or superstitions. The most remarkable medical papyrus is that of Berlin, which states that it was found at the feet of a statue of Ankhnes in the town of Sekhem in the days of Thoth. After his death King Set had it restored to its place by the statue. King Set belonged to the second dynasty, and if the manuscript was old in his time, it must have been the work of the second king of Egypt. Think of a work on anatomy as old as that. What an encouragement it should be to physicians of the present day! This gives an incomplete account of the human body, and carefully proportioned prescriptions for various ailments, in which milk, honey, salt and vinegar have a prominent place. Also applications of raw flesh, lard and ammonia.

Scientific works show that the Egyptians were acquainted with the true motion of the earth and the planets. An ancient papyrus is entitled "Principle of arriving at the knowledge of

of letter paper or flatcap, and fill the book with the following specimens, varied of course as your judgment and ability may direct.

1. For the first page prepare whatever specimen of writing you will expect your pupils to copy to be used as a basis to reckon improvement on.

2. A page of the figures and short letters in the order you teach them.

3. A page composed of words and sentences made up in the main from short letters.

4. Extended letters and words made up principally of extended letters.

5. Sentences graded from easy to difficult.

6. The capitals in the order you teach them 7, 8, 9, 10. Pages of movements, exercises arranged in the order you use them.

11. A nicely written letter.

12. A page of proper names.

13. Notes, receipts, receipts, etc., written in your best business style.

14. A page representing superscriptions for envelopes.

15, 16. Samples of written cards.

17, 18, 19. A variety of capitals, business and ornamental.

20. Signatures.

You now have twenty pages of matter to which may be added whatever you wish, and can be executed in the line of ornamental writing, flourishing and drawing, closing with



world. Therefore this ancient literature has a special interest to me.

At the time of Abraham the Egyptians had attained a degree of civilization since equaled by few nations. Four of its great pyramids had been built. The Sphinx testified to the power of the king's temples and other public buildings, obelisks and columns showed the wealth of the nation and the degree of architecture all they had achieved.

The earliest records are in the hieroglyphics or picture writing which they were the first to use. Later a more simple form was adopted for the papyrus, yet the hieroglyphics were retained to illustrate or enforce some ideas, and for State documents and inscriptions. This hieratic writing was made from hieroglyphics, and was used for religious books. A still simpler form, the demotic, had been devised for the common people as the hieroglyphic was for kings and priests.

The Egyptian wrote with a reed, holding at the same time a palette in which were two wells—one of black ink, the other of red. The hieroglyphics were outlined with black, the red denoting paragraphs, directions and repetitions.

Sometimes manuscripts were written in various colors, each one of which had some special significance. Thus, blue was for celestial objects, water and certain metals. Green, for the various productions of the vegetable world, and also for bronze. Red represented the human being, in distinction from animals, which were black. The hair also was black, while pottery and the sun were red. Light and wood were represented by yellow. Other colors were afterward introduced; and still

the lamentations of Isis, the wife of Osiris, when he was conquered by Set (Evil), and carried to the lower world. These are to be found in the tombs of the priests.

The devotional books are nearly all collections of hymns addressed to the sun, or to some god having certain attributes of the sun. These are pure and lofty in sentiment; novels predominated under the Ramesses (the Pharaohs of the Bible). Only two of these have yet been discovered. "The Tale of Two Brothers" was written by Enna, an author of the time of Moses, and was intended for the amusement of the royal princes. The other, "The Romance of Setna," was a much later production, and shows the danger of carelessly handling the sacred books.

Some of the ethical treatises are moral essays, proverbs, dialogue and letters from a teacher to a pupil. One manuscript of moral philosophy speaks in parables, and explains its truth by means of metaphors from common life.

Epitaphic correspondence was very common, and many letters are preserved. One collection of fifty-eight in the British museum, are by the scribes Pentaur, Pinesa and Enna, the author of "Two Brothers," about the time of the Exodus.

History flourished under the Ptolemies, although the remains of such literature are fragmentary, and many periods are complete blanks.

There are numerous manuscripts illustrating magical beliefs. The ceremonies seem to have been uniform. First, a mythological "event" between Osiris and Set, or the good and evil powers of nature is described. Then

quantities, and of solving out secrets which are in the nature of things." This is a treatise on geometry, giving regular proportions and their demonstration concerning measurements of surface and solid bodies, especially the pyramid.

The greatest epic is that of Pentaur which is sometimes called the Egyptian Iliad, and is several centuries older than the Greek Iliad. It deserves great admiration for the rapid narration of events, keeping the exploits of Ramesses II. in his war with the Kheta as the central thought.

The biographical manuscripts consist of sketches of personal adventure in war and travel. That of Mahor is often called the Odyssey by way of distinction. It gives an account of his journey through Syria and Palestine.

The satirical writings and beast fables, caricature the follies of all classes, not even sparing the king himself. They are often illustrated with comical pictures, mimicking the court of the Pharaohs.

Penmanship on the Road.

POINTERS ON ORGANIZING.

The method offered in this article is what is known in politics as a split hunt.

Select your territory, pick out your schoolhouse as near as may be at a central point in some well settled neighborhood and go to work.

SPECIMENS.

Procure a scrap book with pages somewhat larger than a letter sheet. Use a good quality

of a couple of pages containing the terms of the course of lessons you purpose giving and a blank space for names; in short a subscription list.

If you have taught you should have another series of specimens, showing improvement made by your former students or a part of them.

Armed with these two books and whatever specimens you design to distribute gratuitously, you are ready to go gunning for scholars, and go, let no guilty scribbler escape. Give every one a reasonable distance of your school a courteous invitation to become a member.

Personally show them the specimens of your work and the work done by your former pupils, explain to them your method of teaching, in fact, make as thorough a canvass as you would to sell a book or run for Congress.

Proceed in this manner and you will have the satisfaction of knowing that those who did not become members of your class had a good and sufficient excuse.

Parents can be solicited for the attendance of their children too young in have a voice in the matter.

You say you do not take the idea. All right; if the GAZETTE has the patience to hear us out, look for an entire change of program next month.

A. E. PANSONS.
Wellington Junction, Ia., Oct. 19, 1886.

—We have requests for names of persons who wish to correspond for mutual benefit in Graham phonography. Send your name and address to the editor of this department, Plainfield, N. J.

The Gymnasium.

—BY—

Have you survived the last lesson? Do you notice a threadbare look about the under portion of your right sleeves from excessive grinding? Have your forearm muscles congealed or relaxed? If you find that your nerves are all in their normal state, we are ready to make

the December charge. However, before beginning, allow me to reopen the question box. How is your position at the desk? Do you lean forward on the desk until your chin takes the place of a blotter? Do you sit with your feet resting squarely on the floor, or do you twine them

about the chair rounds or thrust them far back in the rear until your position is that of the contortionist doing the backward summersault? Does the weight of your arm rest on the forearm muscle, and does your hand slide on the tips of the third and fourth fingers? Does

your hand keel over to right or left in writing long words or lateral exercises? Can you make ovals with a regular motion? Can you shade oval exercise alternately without changing speed in shaded strokes? Can you move off slowly with muscular exercises and make strokes

smooth, or are they wobbly under slow motion? Perhaps you grip the pen too much. Go over the back number lessons carefully. Commence with ground principles and master them. Don't skim over a month's work in an hour's practice. Suppose an exercise does become a "chestnut," you can't gain anything by skipping unpleasant duties. There are no patent

processes by which a good handwriting can be mastered before breakfast. This thing of mastering a science or art as an appetizer for breakfast has been plunged far into the rusty past. Before you can succeed at writing you must first analyze your desire for the art; is it a huge muscular desire that leads you to your desk every spare moment, and forces you to consume

benzene in the cause, until the hour is so small that no sound can be heard, save your father's snoring and your own surging thoughts? Or is it a desire that can be erased from your mind by the dizzy fabries of life? Will the intoxication of the fantastic waltz wrench this shallow-set art-yearning from your mind? Is it such that you can cast it aside as a

disabled mitten, and chase the cloying sweets of the hour, or is it a love that stands fixed in your mind like a deep-set gate-post? How many times your length would you go to wield the pen like the far-famed pen-wiper, L. Madarass? When you enter a speculation or bargain of any kind, you first consider the cost and deal accordingly. In this bargain your labor is

the cost, and the accomplishment the gain or product. You have learned the value of the accomplishment, but have you not been entirely blind to the cost? The most important question, are you willing to begin right, when reason has, by the aid of other helps, pointed

out the right path? When we are willing to pull off the mask of side-whiskered bosh, we must admit that there are very few things to remember in order to learn to write. Of course these ground principles may be diluted by watery and attenuated theories. The principles

of walking may be drawn out into a volume or told in a sentence. One teacher may tell the pupil to use a regular movement in practicing the oval, and explain the shade and finish, while another unclasp his loquacious organ and allows a roll of verbosity to escape, something after the following plan: "Allow the brawny growth of the forearm to come in juxtaposition

with the desk. Now contract the fibers of the arm sufficiently to bring the fingers against the holder with equal pressure on all sides, which you see is pen-holding. Now cause your pen to circumnavigate an imaginary ovoidal body. Fancy, I might say, an invisible hawser attached to your pen, and also to a mythical stake. Now, dear pupils, you will observe that your

pen 'caw'n' travel otherwise than in a circuit without breaking this illusive cord, which we have so finely spun with the wonderful machinery of the brain." Such explanations are about as intangible as moonshine on a dark night, or marriage insurance corporations when their liabilities are due. Such freaks of the language are so thin and weak that they not only

fall to find echo in the mind but echo herself, the mythical nymph of the woods, can't reverberate the weak volume of exhausted sound. It even represents less than three ciphers after the characters have been removed. Simply a blast of nothing, which makes an infinitesimal vacuum in the air. When you have once learned the few principles you should glue

them to your mind and use them. Thousands of poor writers thoroughly comprehend the theory of writing, but don't practice that which they know to be correct. Why? some may ask. Simply because they have a set style, which must be reformed before any success can follow. In the last part of this lesson you will notice two signatures. The first is an etching,

which is intended to represent the signature of a Canadian tourist. It is equally as vague as his whereabouts are to the U. S. detectives. The second is also a signature. The name is familiar to all dirge composers and epitaph poets. Everything Mr. Nye says is very sad, and yet some people are so thoughtless as to laugh at the freaks of his pen. He is simply an

animated rectangular shroud, which stalks around at large to "harrow up men's souls and freeze their blood." A frame surmounted by an embazoned pate. A being with a frank and truthful heart, but possessed of a fertile brain, which causes his pen to diverge from the path of G. W. rectitude.

In our January magazine we will hear what Bill has to say about penmanship and autograph albums.

Washington's Temper.

Washington was human, though history has so idealized him that he seems but "little lower than the angels." He had a quick temper, which he generally controlled; but occasionally it broke loose, and then there was a collision.

One of these collisions was witnessed by Gilbert Stuart, while he was painting Washington's portrait. One morning, as the artist was ascending the steps of the President's house, he looked through the open street door and the inner door into the parlor.

Washington had a man by the collar, and was thrusting him violently across the room. Mr. Stuart not wishing to enter the house then, passed on. After going a short distance, he returned, and found Washington sitting in a chair, quietly awaiting him.

"Mr. Stuart," said the President, after the morning salutation, "when you went away yesterday you turned the face of the picture to the wall, and gave directions that it should remain in that position, to prevent it receiving any injury. When I came into the room this morning, the picture's face was turned outward, as you now see it; the doors were open, and here was a fellow raising a dust with a broom, and I know not but the picture is ruined."

Little harm was done to the picture, but the incident gave a happy thought to the artist. He had rid in vain by his wonderful powers of conversation so to excite the self-controlled

tional visual power can see twelve stars. A large telescope will reveal at least two hundred stars.

The Messrs. Henry are hard working astronomers. The effective apparatus for photographing the heavens now in successful working order in the Paris Observatory is largely the result of the united exertions of the two brothers. The honor of discovering the new nebula in the Pleiades therefore belongs wholly to them.

Among the visible stars that make up the cluster, there is one of the fifth magnitude known as Maia. The new nebula seems to escape from this star, first directing its course toward the west, then turning suddenly to the north, and gradually fading into invisibility. The nebula is very intense, is of a plainly marked spiral form, and its extent is about three minutes of space.

The value of photographs of celestial phenomena has long been fully recognized. But if this art succeeds in supplementing human vision, and enables objects to be detected that are far beyond the power of the sense of sight then may its use in this direction be considered as one of the greatest discoveries of the present century.

The possibilities of this new science can hardly be imagined. While they suggest what is practical, they also turn the mind to what is sublime and poetic, and promise remarkable material, both for pictorial and literary art. *Youth's Companion.*

friends, must show himself friendly."

"The world," says another great German, "comes to serve the true tongue and loving heart."—*Exchange.*

The Evil Eye.

An English writer, Mr. Hodden Westropp, recently traced the singular superstition of the Evil Eye back to the Aryan race. This will account for the almost universal belief in it in the poorer classes, even of nations now widely separated. The ignorant not only in all European countries, but the Arabs, the Hindus, the Maoris in New Zealand, the Romans, all African tribes, and our own Indians hold this absurd superstition.

In many cases, too, the belief that the eye has power to cast a malignant spell is supplemented by faith in some unpleasant object to ward it off. Usually this is the sign of a bloody hand. In Turkey, Arabia, Hindostan and Malabar, children are decorated with some brilliant jewel to attract the eye of the spectator, and so to divert its possible evil influence. In Egypt, even when they belong to wealthy people, they are sent upon the street in ragged and filthy garments for the benediction of their souls' health, would hold up a cross, lest his glance might accidentally fall upon them and wither their bodies.

"At Naples the superstition works well for the jewelers, so many costly charms do they sell to ward off the ominous power of the *mal occhio*. A coral ornament among the ancient Greeks, as now in modern Italy, was a favorite averter of the evil influence."

Drawing Lessons.

In the January magazine Frank Beer will step to the footlights again with something intensely interesting to the wielders of crayon and charcoal. The drawing lessons will be a prominent feature of the Gaskell Magazine during the coming year.



JOS. FOELLER, JR.,
Jerry City, N. J.

The above shadow was cast by that skillful little pen artist so well known in New York and adjoining cities.

Movement Exercises.

In learning to write with ease and rapidly, the student cannot devote too much time to the practice of carefully-arranged movement exercises. While practicing movement, the pupil should be taught the importance of careful observation, aiming to place each line of the exercise in its proper position to produce harmony. Exercises should be designed with a view to leading the pupil to the correct form of some capital or small letter, and by this means he will be led gradually and almost unconsciously into an easy and fluent style of writing.

It is true that the plain letters are the most difficult to form, and the pupil becomes discouraged some when given a word to be written plainly, than in any other branch of the art. The teacher should exercise great care in giving copies that will stimulate the pupils to work for higher results. This can be done by taking the letter you desire the pupil to practice, and adding a simple curve or flourish, so that the effect will be pleasing, and at the same time, call especial attention to the formation of the letter used, and you will see the pupil put forth extra efforts.

We submit to the readers of the GAZETTE a few exercises for muscular movement practice, which may be used to advantage by the boys who are practicing at home, and using the GAZETTE as their guide. Each exercise should be practiced with the object of making the work like the copy. Study the position of each stroke; see where the lines cross each other, forming right angles, thus leaving each line clear and distinct. Use a quick movement, and the lines will present a life-like appearance. The pupil who is impressed with the importance of careful practice—never make an exercise carelessly, though it may seem easier to make it without an object in view.

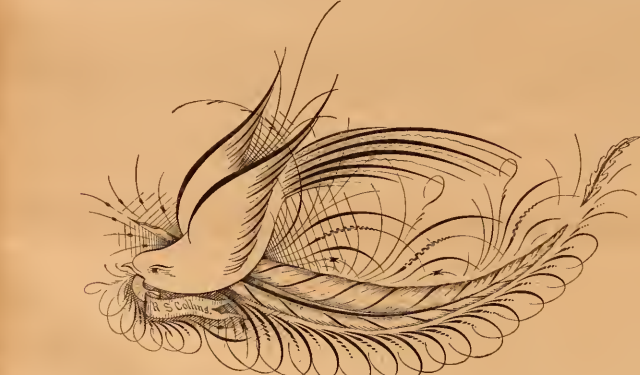
Every lesson in penmanship should be commenced by giving an exercise to produce freedom of movement. Make the exercise of such letters as may be used in the following work of words or sentences, and you will have an interest in the work that cannot be obtained otherwise. Any letter may be used in designing exercises that will be interesting, beautiful and practical in producing the best results.

The teacher of penmanship who is liberal with his movement exercises, careful how his pupils practice them, and keeps repeating them with renewed energy, is the one who is justly pronounced successful. So much good advice regarding position and materials has been given through the columns of the GAZETTE that we do not deem it necessary to offer any suggestions in that direction, but submit these remarks as a warning to the soul with the hope that many will practice the copies in this issue, and we are sure much good will be accomplished.

Yours truly,

C. N. CRANDLE.

Nashville, Tenn., Oct. 5, 1895.



President that his eye would flash and his composed features be lighted up.

Knowing that Washington became irritable when kept waiting five minutes beyond the appointed hour, he got everything ready for a sitting, and then to the room, just before the designated time for the President's entrance.

Going into the adjoining room, he waited until he heard a loud exclamation of impatience, and the quick steps that told of an angry mood. Then entering, he saluted Washington, and seized his palette. The salutation was coldly returned; the President seated himself in the chair, his face flushed with indignation. The painter hastened to catch the expression.

After a few touches he ceased painting, and, with a smile of satisfaction, apologized for his want of punctuality by frankly confessing the rule he had practiced.—*Youth's Companion.*

Celestial Photography.

Photography has been the means of making a great discovery. By its aid a new nebula was found in the Pleiades, on the 16th of last November, by the Messrs. Henry of the Paris Observatory. The wonderful thing in the case is, that though the nebula is plainly invisible on the photographic picture of the constellation it has been, thus far, too faint to be visible to the human eye in powerful telescopes.

The Pleiades form one of the most interesting clusters of stars that sparkle the firmament. The casual observer easily detects six stars belonging to the group. Observers with excep-

Why They Loved Him.

One of the most notable English officers who fell in Egypt was a young Lieutenant de Lisle, for whom the whole navy mourned, although he was not a man of great individual power, influence or wealth. The secret of this remarkable popularity has a special significance for boys.

"He was the most truthful and the most friendly man in the service," says another officer.

"He was so direct and downright that his word had the force of an oath," said another.

When he was midshipman of sixteen, a storm occurred during his watch, in which a mast was swept away. The captain came on board in a fury.

"Why did you not send up a man to reef the sail?" he demanded of the boy.

"I should have lost my own life if I had gone to reef it," was the reply, "and I will not send one of the crew where I dare not go myself. A mast is not worth so much as a man's life."

The captain replied by a volley of oaths. The next day, however, he came to the little midshipman in the presence of the crew and said, "You were right, and I was wrong. A man's life is worth more than a mast."

Throughout his life he had as tender care for the meanness of his men, as though he had been his brother.

He had indomitable courage in risking his own life, but he was a coward for others.

"The man," says Goethe, "who would have

This malignant power, according to the Italians, may belong to a person of good, even holy character. Pope Pius IX., although revered by his people, was popularly believed to have the *mal occhio*, and it is stated that the more ignorant of the Romans, while receiving his benediction for their souls' health, would hold up a cross, lest his glance might accidentally fall upon them and wither their bodies.

There is a basis of truth in the most groveling superstition, and the germ of this one was probably the perception among the earliest dwellers on the globe of the strong personal magnetism possessed by many men of evil nature. It was natural for ignorant men to attribute this to some physical power of the eye.

While no educated American believes in the power of any man to shiver his limbs, or infuse a deadly poison into his blood by the mere glance of his eye, it is nevertheless true that a man of strong will and magnetic manner can and does exercise a strong influence over every person who comes near him. In every community, church, or school this power is possessed by one or more persons. They are the leaders; the others follow. Sometimes their influence is as malign to the soul as the *mal occhio* was believed to be to the body.

—*Youth's Companion.*

If a man would register all his opinions upon love, politics, religion, learning, etc., beginning at his youth and so go on to old age, what a bundle of inconsistencies and contradictions would appear at last.—*Jonathan Swift.*



NEW YORK AND CHICAGO, DEC., 1886.

(Entered at the Post Office at Chicago, as Second Class Matter.)

THE G. A. GASKELL CO., PROPRIETORS,

70 & 81 Wabash Ave., CHICAGO.

Partnership and Book-Buying, by CHAS. R. WELLS.

Printing and Book-Binding, by D. B. DODGE.

Drawing and Designing, by FRANK BRIDGE.

Under the journalistic care of A. J. SCARBOROUGH.

To every new subscriber for the GAZETTE, and every old one wishing his subscription, we make the following unqualified offer:

For one dollar we will give you as free premium a copy of the GUIDE, heavy paper cover (for description see other column), or SELECT READER, heavy paper cover, or HOW TO WRITE FOR THE PRESS, cloth (no other style of binding).

For twenty-five cents extra we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

TERMS TO CLUBS.

For four subscriptions, each with premium, and \$4 an extra subscription and premium free.

For ten subscriptions, each with premium, a copy of the splendid \$4.00 Book Free.

For twenty-five subscriptions, each with premium, a copy of the splendid \$4.00 Book Free.

Take notice, that when the premium (given in boards or Agents) may instead of extra premium retain as much as they wish of the expense of extra binding.

Agents may instead of extra premium retain as much as they wish of the expense of extra binding.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

For twenty-five extra cents we will send the GUIDE in board binding, or SELECT READER, in cloth. If you pay all postage.

It would be about as brilliant to state that some of his poems were written while he was awake, as to state that some of his works were poems, since most sane persons have had the fact soaked into their intellect that Tennyson was considerably given to smiling the lyre.

Gifts for January.

The GAZETTE has just received a fresh installment of solemn reflection from the famous humbug, *Bill Nye*, in the form of an illustration.

Bill (we call him Bill because we have compensated him for that privilege) tells in his own penman, and vein how the GAZETTE has come to his bosom like a priceless boon, when he most needed the companionship of a boon, how our system of penmanship has been of great service to him, and how he has been able to augment the oral vacuum and tone up the penman's liver. This will be a rare treat.

We also have promised for the January magazine a choice article from the pen of E. R. Latta, entitled "College Adventures." Mr. Latta has been a regular contributor to literary magazines for thirty years. He will furnish an article each month for our magazine during the coming year.

Another bright writer, C. W. Anderson, promises some of his 36 caliber unused thoughts for January. He informs us that he is feeding on fish and rice, and hopes to have his thinker toned up to a key bordering on the divine afflatus. He says he can feel his brain cells already expanding under the flood of thought like dried apples in a rain barrel. The explosion will take place soon. We are having a MS. file bound in iron hoops to hold them.

The new magazine will contain other bright contributions aside from the regular quota of penmanship, shorthand and drawing material. Now is a good time to subscribe. Begin now and you will have something very handsome to bind at the end of the year 1887.

Character in Language.

A man may train his voice to ripple along in softest cadences, or breathe his face in artificial smiles, which are fine likenesses of the real, but when he attempts to imitate a natural, whole-souled outburst with his sardonic guffaw the deception is shattered into as small pieces as the atoms of the universe. This is a premeditated, metallic ring about a forced laugh which always betrays the mockery, and fills our minds with impressions equally as ghastly and cold. A natural laugh is a spontaneous combustion of the soul, and as inescapable of being shaped and refined as the blast from the cannon's mouth. Of course, the world is full of comic outbursts, and force them into measured tones and keys, but then they are only abstractions with a ring as dry and lifeless as the wall of an automatic cuckoo. The volatile element is left out, and they fall upon the ear as heavy as the flabby sounds from a butcher's ax. If a man is endowed with much of the brain's no alien imitations can change his laugh, but chuckles into perfect imitations of the soul's spontaneous outbursts, which carry a subtle oil through all the complicated machinery of our natures. Policy often prompts a smile more cadaverous than the lines of misery, a harrowing up of the features more ghastly than the grin of death. A performer's mimicry which is forced for gold, pierces the ear like the measured squawk of an empty automaton and sticks in the mind like the languid bleat of an expiring veal. Who has not started with chilly forebodings upon hearing the cavernous "he-he-he" of some velvet-voiced fraud, whose mimicry is so perfect that it is almost a warning, might have bound their souls with a spell? Who has not penetrated the labored guffaw of the oily tongued cheat and discovered a background of political plots and motive machinery? A real gushing outpour tolerates no disguise; a clear ringing mellow note of the soul has no counterpart in deception. If so truly speaks a soul's presence as the sparkle in the dewdrop suggests higher light. Of course a man may be able to smother joy until his nose cracks at the sides, and his jugular veins stand out like frozen clothes-lines, and still have a soul sufficiently downed to slide in the cavity of a camel's hair. But such dogged whoops are generally prompted by the same instinct that causes the Biblical

quadruped to chuckle upon receiving his usual xisp of hay. A good man's soul is generally schooled in his laugh. His smiles are as holy as his tears. When a wave of pleasantness sweeps over him, he gives vent to real laughter which opens all the delicate cells of his nature and adds stimulus to his vital forces. He does not strain and gasp until his eyes give forth ichthyian inundations, and his neck expands to the size of a corpulent Berkshire, but he stops in time to save his blood vessels from overwork, and he will not drop the lower part of his face ajar, and risk to show the whole of his larynx and the upper portions of his late repeat, simply because he feels it his duty to herald his joy to the neighboring States, not only comes a bore to his associates, but an imposition on the public. Such volcanic outbursts of salivary spray and gastrolucidal upheavals will generally leave a man "solitary and alone." The music of such peals is generally lost in the deluge. The murmur of the chuckle, as it were, is more than counterbalanced by the accompanying cut-feed. We once knew a man who laughed in sections; the first symptom would be a slight convulsion of the neck, which would be followed by a slight shifting of the verbal stick to left, and then another upheaval on left cheek followed by a slight horizontal expansion of verbal vacuum; then he would form his mouth into a triangle and give way to a "he-he-he-he" which had a suppressed sound, but indicated greater power behind. At this period the man would step out of the range of the expected volley. The next symptom would be the rolling back of his eyes until a very little spark of the pupil was visible, and then he would relax his puckered chin and spread his mouth so wide that his nose would crawl up between his eyes, and all other features retire from the front of his face, leaving nothing in front but a dental office and a protruding epiglottis. No sound could be heard but a tremulous wheezing for several seconds, and then he would give five or six sonorous yelps, and look as serene as though he had never laughed. With his laughing tears still on his face the sudden change was certainly very effective. He made his own sunning up to the fact that his face was too sudden and too intense; when a man laughs until all the tracheal air tubes become irritated, and his whoops subside into wheezy gurglings it's about time to shut off his valves and put him under proper treatment.

Some eminent writer has expressed the following beautiful sentiment concerning the music of child laughter: "The laugh of a child will make the holiest day more sacred still. Strike, with hand of fire, O weird musician, thy harp strong with Apollo's golden hair! Fill the vast cathedral aisles with symphonies sweet and dim, delectable of the organ keys! Blow bugle, blow until thy silver notes do touch and kiss the moonlit waves charming the wandering lovers on the vine-clad hill; but know your sweetest strains are discord all compared with childhood's happy laugh—the laugh that fills the eyes with light, and dimples every cheek with joy. Oh, ripping river of laughter, thou art the blessed boundary line between heat and music of child laughter. What a great of fine done shows a great fruitful end of care."

"Lead Me Thine Ears."

Brother penmen, did it ever occur to you that we could meet and tamper with the "cause" between Christmas and New Year? The fact has been proved that the GAZETTE has made, like a harnessed to the bottom of a barge, for some time. The Iowa penmen have extended an invitation to the brotherhood at large, which is still smothering with the fervent flash of good fellowship, to meet them at the well equipped halls of Jennings & Chapman's Thimble College, in Des Moines, between Christmas and New Year's. Now, boys, here's a chance for us to spend a profitable season in convention, and fondle one another's whiskers. What we want is to get better acquainted. We can never pull evenly together, or borrow money of each other, until we do. There ought to be ample elbow room for the good time for all who will go. Don't hang back because the weather is cold; we will make things moderately warm when you arrive.

He Thirsts for Lore.

Mr. Editor:—Will you kindly answer the following questions to the cure little sheet?

1. Would you like your movement, "muscular" or "whole-arm?"

2. Is there a finger movement advocate living in this country, and if so, how is his health?

3. In writing a person's biography, what data do you require?

4. Who is the finest penman in the Union?

5. Would you use a small spring pen in your January magazine?

6. What are the first symptoms of genius? Trusting these knotty points may be fully elucidated in your editorial ventilations,

I remain Your Catechizer,

"SAMPLE COPY."

Couldn't you think of something else to ask us? Won't your Socratic method lead you beyond the threshold of intricacy? It's those

"Gordian knots" in which we find the empyrean of delight. It's those profound logical quagmires into which our intellect is more likely to sink. We always find it more refreshing to fondle "the horns of a dilemma" than to clutch the tail of simplicity, if "Sample Copy" will allow this sinless expression.

True, your letter, bristling as it was with interrogation points, causes our warped pen to totter in the meshes, but why didn't you give us a poser while you had your hand in?

Couldn't you have inserted a spoke in the editorial wheel while we were dissecting our encyclopaedia? In other words, why didn't you give us a poser as hard as we could find? Let the waves and fish in troubled waters.

Your first question is pretty good enough to sustain the painful fact that you haven't seriously impaired your eyesight in gulping up the contents of recent issues of the GAZETTE. You surely have not consumed much taper in absorbing the exhalations from our quills. You have certainly turned a deaf ear and a cold shoulder to our wild shrieks for "muscular movement." You have undoubtedly trampled our "tracts of reform" beneath a scornful heel. We advocate whole-arm movement only under the "Marquis of Queensbury Rules."

1. The muscular movement is best adapted to writing.

2. Yes, there are a few advocates of finger movement left over from the medieval ages. The present age is preserving them as fossilized relics of obsolete methods. They are gradually wearing away by the friction of progress.

3. About the only data we require in the construction of a biography on the pyramidal plan, is a lock of the victim's hair, a front tooth, a birthmark, and the name of the planet under which he was born. With these references we can weigh him in the cerebral scales and hew out any sized destiny he may require. With this due to his personalities, we can fit him, as it seems, to the dizzy realms of renown, and place him astride the top rail of fame. (Pass the water, please.)

4. And you would like to know who emulates the zenith of ichthyographic skill, eh? What an opportunity for speculation!

What a glorious moment to allow judgment to be swayed by the "What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one, but you don't think the frosts of January would freeze its rhythmic flow? No doubt the heavy mantle of adjectives and superlative overalls in which you have so completely swathed it, would not only ward off the leathery of cruel old Boreas, but would withstand the probe of mortal criticism. What a great one,

ists. If "self-esteem" calls for an extra inditure in your hat, go out and let the cold world shiver'd down to its proper size. Now pass your index finger over your mental globe until you come to "Individuality." How is it, conceivably or conceivably? If conceivably, you may never suffer the tortures of the *surely Pyralis*. (See Webster's large size page 1848.) Allow your hand to wander over the crest of "ideality." How do you find it? All there? If not, the symptoms are rather vague; you may yet be happy and escape the cold gaze of the gushing public.

Thus, we may hear from you again in a few years, we check the mad quill and cease to murmur.

Another Transformation.

The typographer who in the November GAZETTE, so artfully smashed one of Mr. Anderson's poetical allusions by making "works of words" has in the same article (Delusions of Aspiring Bards) transformed "pigments" into "pigments." Fancy a team of skinny elves playing a game of base ball or doing an Irish reel over the greasy surfaces of a painter's palette. Mr. Anderson tells us that these glancing blunders have "planted a dagger in his heart." The pill has been a bitter one to him, but he is trying to swallow it like a little man.

Revenge.

THE GAZETTE may, at times through its *slight flow de bouche*, come to the development of "temporaries to shake their gory locks" at its frail bubbles, but under such circumstances it has made up its mind, if it be the possessor of such rational faculty, to allow no corruptions of hatred to stain its pages; to devote no time to the weaving of stratagems or picking rods of vengeance. Right under the nose of its "stinging bayonets" it proposes to breathe forth its peaceful opinions. When the revengeful word does write in its breast it will emblazon a page with its gory thoughts, and place it on ice and allow it to remain over night, and in on the morrow the foe is unmettel the rule of the pen. Right under the nose of its "stinging bayonets" it proposes to breathe forth its peaceful opinions. When the revengeful word does write in its breast it will emblazon a page with its gory thoughts, and place it on ice and allow it to remain over night, and in on the morrow the foe is unmettel the rule of the pen. Right under the nose of its "stinging bayonets" it proposes to breathe forth its peaceful opinions. When the revengeful word does write in its breast it will emblazon a page with its gory thoughts, and place it on ice and allow it to remain over night, and in on the morrow the foe is unmettel the rule of the pen.

THE GAZETTE, under the glorious heat of inspiration, may at times, undertake to smile the lyre, but that is no more than any liar deserves. It may, under any circumstance, send up its pilot balloons into doubtful realms of gauzy nothingness, but it will even then descend on its own opinions. In no instance will it be led to rash things through the taunts of revengers. It will emerge from its slumber, and anything not reasonable is not to be kept within its aim. It realizes that to be driven by external motives from the path which its better nature approves, to give way to anything but honest convictions, to suffer the opinions of others to lead it, as with a ring in the nose, man, in the highest sense, is to be the lowest and most contemptible of slaves, and to forfeit the right to pull the reins of its own course. It may, at times, serve up d'versations, those savor is nauseating to the off-soothed palate of the scrupulous epicurean, but in such cases the dish will be mixed with the highest of the great good the greatest number. The constant aim will be to lead the scales even. If the wrong horse is saddled the GAZETTE is ever willing to correct the blunder.

Constant Employment.

An unemployed man is constantly haunted by doubt, desire, and remorse, and sometimes despair itself, but when he bends himself with courage to his task, no matter how commonplace that task may be, these, all like hell-hounds, are quieted and sent growling to their distant caves. A man unemployed is not a man in the highest sense; he has not the glow of labor in him which burns all poisonous thoughts and purifies his soul. He is not being rounded by the revolutions of labor while he remains idle. An idle man's mind sours and festers, and the current of his thoughts takes a down-grade course, and his whole nature becomes as a pestilential swamp.

An idle life is a doubt which has never been ended by action, an hypothesis unproven, a substance not moulded by the hand of destiny, a wart, we might say, blurring the face of creation. Labor lights up a man's whole nature, and sets the soul on fire. Impulse on top. It pulls back the somber drapery of vice, and allows the "blessed flame" to light up the heart. Work ever carries to the heart a perennial nobleness, and in many cases sacredness. There is always hope in a man who works; if he never rises high, he is kept above the level so long as he struggles, but the idle man sinks as naturally into perpetual despair as the stone dropped in the stream seeks the bottom.

The Power of Style.

Facts may vanish from the mind; the heights of knowledge may be methodically scaled by all possessed of ordinary mental digestion; startling truths may shrink into mere truisms; the novel and clear of style may never lose its freshness nor its prestige. It is the felicity and idiomatic characteristics which preserve the writings of Addison as fresh as in the days which prompted them. The style of some writers even palliates the absurdity of their opinions by its fascinating powers. For the poet and the gleam of style, glowing with oriental color and rapid as the charge of an Arab horse," even more than for his colossal learning, is Gibbon admired.

Style we might say, is the very essence which preserves thought through the ages; the art of embalming the ghosts of the mind.

The manner in which a subject is treated is often of more importance than the substance. Originality in composition does not consist so much in creating its substance as in collecting and fanning the created into flame. A subject, however ephemeral or commonplace, may be made striking by being told in a grand and beautiful style. All the thought, the stuff or substance of a beautiful poem is necessarily commonplace. The poet walks in the green carpeted tanks of a sparkling stream and listens to the mingling sounds about him; he goes to his study and moulds the thoughts which nature suggested into a description as natural and beautiful as the scene itself. A word picture in prose, in language and haunting music the bird song and purring music of the stream vibrate, and in whose fitting metaphors and comparisons nature is mirrored in her truest splendor. A hod-carrier crushes the juice out of the same green carpet; looks upon the same moist moss of the "crake" hears the same monotone babble of the water, and the same pebbles; listens to the same medleys overhead; goes home and remarks to "Kathy": "Be me soul the crake looked purty this avenin'" and perhaps further reference in a similar style to the surroundings. Style of expression makes the former's impressions as sitting, classifying and focalizing the same thoughts, and above all in giving them in the pearl of exquisite and adequate expression. Few poets write the same pigments, and one of the most beautiful of writers, a "transfiguration," while the other will exhaust his wit and paint upon a circus chronicle. A matter-of-fact philosopher couldn't make a stanza out of a carload of thought; his meters would transform themselves into hypotheses, and his figures would become philosophical conjectures. From the pen of a writer like Carlyle, the peculiar style of word painting and poetical touches, and leave to him only the truths in their nudity, and he will be famous no longer. It would be like robbing the rose of its hue and fragrance, or stripping a landscape of its dreamy, lazy atmosphere, and its gorgeous dyes.

Some one speaking of Carlyle's style in depicting storm scenes, says: "At times strange, wild, piercing notes of the pathetic are heard through his fierce bursts of eloquence like the fall of a chariot tripping beneath the blasts of a storm." His writings depict no other quality than the gushes of manhood which are as old as Solomon, substance, we may say, which if modelled by a crude or commonplace writer would bring on a sleepiness which no narcotic could rival in producing. He pictures

littleness in language that haunts the memory; instead of reposing us by a monotonous recital of unvarnished facts, he startles us with his novel and powerful expression.

Every man has a style, peculiar to himself, and he can no more imitate the style of another man than he can successfully counterfeit his voice. So many writers spoil the effect of their ideas by throwing the gaudy cloak of some one else over their personalities. But this is no disguise, their toes stick out through some idiom, or their hands are revealed through some sort of metaphor. Composition is nothing more than pressing the contents of the mind into palpable shape; a moulding of ideas which are already in substance possessed. Then necessarily a man's peculiarities will crop out in some of his expressions in writing as naturally as in conversation. He may ape for awhile, but his ears will unfailingly and reveal his true species. If a man is egotistical it will glare through his perforated humility, even if he does "pick the dust" in his style; he may at times seem to be chewing humble pie, but careful watching will reveal the fact that he is rolling his own name under his tongue as he swallows the style of another. It is the writer's nature—either better or worse—is reflected. If he is mean his little corrupted soul will stick out in his diction as a sneak. The little reptile pokes his head up from the water, half concealed by the overhanging growth. If he is unstable he will as truly slide from one platform to another, shift his own opinion and adopt that of another, as a weather-cock will shift with the winds.

Educational.

The Illinois Wesleyan University, Bloomington, Illinois, has had before the public for nearly fifteen years, a Department of Non-Residents, matriculants in which follow prescribed courses of study, upon which examinations are set, and receive proper degrees on completion of their work. The Department is modeled after the operations of the London University, and like it offers opportunity for doing systematic study to professional and other people who are debarred from residence at the seat of a University. Particulars regarding the same may be obtained by addressing *PROF. CHARLES M. MOSS*, inclosing stamp.

The Sensitiveness of Penmen.

A correspondent asks: Are penmen as a class sensitive? Well, yes, as a rule, they are a trifle thin-skinned, but occasionally we find a migratory serf with an epidemic, especially in the regions of his check, which is as impenetrable as a coat of mail. All artists naturally develop their sensitive natures by continually associating with harmony and beauty. Few penmen can smile with indifference, while the chords of their sensitive natures are being rasped by satirical sandpaper and gouged by the rusty daggers of envy. As a rule, they have a meekness to be tedious that every line of censure is kept seething in their bosom, and were it not for the fact that "the pen is mightier than the sword" they would carve their adversary into very small pieces.

But penmen above all others should not be over-sensitive, for at times they need a hide tough enough to flatten rifle-balls. We who seek to escape the taunts and jeers of unjust and malicious critics, may credit the fact not to the thickness of our skin but of our skulls. The better way to ward off the invulnerable lance is to let them alone, and yourself of sheet-iron indifference against their poisoned satire and rasping sarcasm, and let them buzz until their resources are exhausted. When you get down in the gutter to throw mud at a man you will generally find that he can outdo you from the fact that he is more accustomed to dirt; he has nothing to sell, while you have to screen your character, and at the same time bring yourself to his level.

If properly taken every criticism, just or unjust, has power to strengthen us. If unjust, and we ignore it from that fact, we are made stronger to resist it. If just, and we are unable to admit the fact, we look out in the future for that stumbling place which called it forth. Macaulay says: "I have never been able to discover that a man is at all the

worse for being attacked. One foolish line of his own does him more harm than the ablest pamphlet written against him by other people." It is said that Tannahill once heard some blackguard ridiculing his writings, and he never afterward held up his head or smiled again.

Editorial Ball.

A PORTION OF OUR SALARY.

You are making a grand success of the GAZETTE. M. B. MOORE.

Morgan, Ky.
Send the GAZETTE for another year. I like it better than ever. H. D. GROFF.
Peshawar, Pa.

The November GAZETTE is super-excellent. E. R. LATTA.
Guttenburg, Ia.

Your lessons are the most practical, and your copies the most graceful I have ever seen in print. W. D. SHAWALTER.
Philadelphia, Pa.

I never read a paper that contained so much good and spicy reading matter as the GAZETTE. MISS MARY G. GREEN.
Farmington, Minn.

Guide and GAZETTE to hand; could not be better pleased. The paper alone is worth double the money. A. K. BUSH.
Chenoi, Ill.

The lessons in the GAZETTE are a grand help to me, and I am very willing you should see how one of the "flock" is progressing. PINEY, Mich. MISS GELETT SALMON.

Was highly pleased with the November number of the GAZETTE. I enjoyed glancing over its spicy columns with a relish that would be hard to express. San Francisco, Cal. W. N. PULLMAN.

The GAZETTE shows continued improvement under the inspiration of your scintillating genius. The pace is good; keep it up. CHAS. R. WELLS.
Syracuse, N. Y.

Your most excellent GAZETTE comes to hand every month loaded with new and very interesting material. I read it with great pleasure. W. P. COOPER.
Kingville, O.

I am taking solid comfort in practicing the lessons given in the GAZETTE, and perusing its contents. The lessons are given in such a fascinating manner that when once begun, one is loath to leave them. W. DEF. BROWN.
Auburn, R. I.

Allow me to say a few words in behalf of our monthly paper. I consider it the most useful and beneficial journal in the U. S. for young men, and I think it can be justly styled the young man's companion. St. Louis, Mo. ARTHUR L. REED.

It is pleasing to note the rapid strides the GAZETTE is making as an educational journal; its influence among the young people must be keenly felt. Among other things it not only teaches them to write, but how to write. Chicago, Ill. D. B. WILLIAMS.

I think you are the only man who can run a monthly paper equal to Gaskell himself. I have lived with the GAZETTE, for it is better than ever before, and I am sure you are the right man in the right place. I am willing to do anything I can to help you make the GAZETTE interesting. Syracuse, N. Y. A. W. DAKIN.

I have been practicing from the lessons in the GAZETTE less than a year, but do not hesitate to say that they have been of more practical value to me than all the school training I have ever received. I would not be without it for three times its cost. Canoe, Tex. L. WILSON.

The GAZETTE is one of the most wide-awake and instructive periodicals of its kind in the world. I think if all the young people who are thoroughly in earnest to improve themselves in practical education would subscribe for the GAZETTE they would never regret it. The talent of the new scribes sparkles through its pages just as the leaven of bread causes the sponge to see a living thing. Dayton, O. MISS CLARA SLOUGH.

Shorthand.

This department is edited by PROF. WILLIAM D. BRIDGE, A. M., Principal of the School of Photography in PENNSYLVANIA UNIVERSITY.
[Address Lock Box 555, Plainfield, N. J.]

Wide awake photographers are invited to contribute this department. 1. Brief suggestions. 2. Newspaper clippings in our shorthand lines. 3. Legal correspondence. 4. Our School's correspondence. 5. Personal replies to shorthand writers or work. 6. Testimonials. 7. Short-handling. 8. Local shorthand associations. 9. Shorthand periodicals or books for notice in our columns.

Dots and Dashes.

—Two thousand type-writer operators in Chicago.

—"Grit," "gumption" and "go" will give you a place as a shorthand writer.

—A writer in the *Exponent* for October 1 claims 10,000 writers using that system. When!

—Read through our last number, November and tell us if it was not as the ladies say, "perfectly splendid!"

—New York City has now in use over 7,000 type-writer machines, 1,000 of these are in Wall street and south of it.

—The *Chicago Tribune* says that the salaries of women type writers in that city range from \$25 to \$75 a month, averaging about \$45.

—The *Phonetic Journal* for Saturday, Nov. 6, 1886, is marked "No. 45, Vol. 45." Forty-five copies of a shorthand magazine! Good.

—We are thankful to our many correspondents who during the past year have given us many items for our columns. We shall be glad to have an increase of the number for the future numbers.

—One of our pupils, a lady, has just secured a very pleasant position at fifteen dollars per week, working for two parties, for one at eight dollars for the six forenoons, and for the other at seven dollars for the six afternoons.

—Repetition is mastery of shorthand in large measure. One word or one sentence written a hundred times is far better than ten sentences written each ten times. Frequent copying a specimen of perfectly written shorthand is of the utmost value in fixing principles and forms.

—"Meanness itself" is the feeblest term we can mention for the act of a man in New York who "turned off" his amanuensis, one of our former pupils, who was called home to her sick mother, and found her dead, and was therefore compelled to be absent from the office a week.

—Beginning with the October number, the *American Shorthand Writer*, Boston, Mass., ceases to publish shorthand illustrations, facsimile notes, preferring to be a distinctly shorthand news journal. It aims to be newsworthy, and succeeds.

—In our morning's mail for Christmas and New Year's days, we would be glad to receive five hundred letters from phonographers all over the world, of all systems, ancient and modern, from experts and amateurs, old and young, male and female. Remember this, and write.

—The Chauteau School of Shorthand was never more prosperous than now. We have more pupils in the advanced course than ever before. Still, there's room for a few faithful students. Send for terms and our beautifully illustrated circular to the editor of this department.

—The *American Shorthand Writer*, Messrs. Rowell & Hickock publishers, kindly says: "The shorthand department of the *PENMAN'S GAZETTE*, under the able supervision of Prof. William D. Bridge, one of the ablest writers and teachers of the Graham system, is proving more and more interesting to that of popular monthly." Thanks, brothers.

—One of our pupils, wishing to gain speed and to familiarize the word-signs on the reporting style, has written out the article in Graham's Second Reader, "The American Bible Society," forty-one times, and will write it at least nine times more. She will then take up something else in the same way. Her employer and herself are great gains in speed by her increased familiarity with forms and word-signs.

—The *Phonographic World* of New York makes it a point never to mention even by name, if possible to avoid it, any other short-

hand paper or magazine. The editor says that if people wish to find out that there is no other paper devoted to the craft, he is not the one to aid them. Nevertheless, we will boost the *World* by saying that it is doing a good thing in raising a subscription among phonographers of the United States toward the ISAAC PITMAN TESTIMONIAL, in honor of his fifty years' devotion to the art. We have added our \$7 to this subscription, and trust it may reach many thousands of dollars.

PHONOGRAPHY.

CONDENSED INSTRUCTION BY PROF. W. D. BRIDGE, PLAINFIELD, N. J.

REVIEW LESSON.

1. Well, Professor, still they come—the unnumbered principles of shorthand! Yes, my pupil, you "unnumbered," but you could not say "numberless," for though you have not numbered them, they can readily be numbered, and they are not numerous.

Last month I had the Tion and Tive hooks on straight strokes, and I saw their

Diffusion, Profession, Aggravation, Derivation. This use of the Eshon hook is optional, and many phonographers prefer to write the forms for these words as seen in Plate I, §5. Personally, we use the Eshon hook in preference. Of course, the Eshon hook may have a final *c*-circle written within it (see Plate I, §6): Positions, Possessions, Decisions, Physicians, Musicians, Processions, Incisions, Accessions.

3. I think, Professor, this Eshon hook is a "beauty"—as the young ladies say, "perfectly splendid!" Yes, it is very simple, and adds much to the brevity of the system.

4. You spoke of two principles in this lesson. Yes, I will give the other. Make the *m* stroke heavy instead of light, and you add either the sound of *p* or *b*, as you choose. Vocalization of the stroke is exactly the same when thickened as before (see Plate I, §7): Imp, Pump, Damp, Lamp, Pump, Jump, Sambo, Tramp, Cramp, Vamp, Slump, Hump, etc. You may read the second line of section 7 yourself. For the thickened *m* to add (see Plate I, §8): Imbue, Embarrass, Embellish, Ambush, Imbibe, Embassador, Jumbo, Embark, Ambegris, Somebody.

—With the January issue of this department in the magazine form, we shall give "briefly," the cream of the cream, and we invite every reader to add us in culling choicest news and other items for our department.

—Fifty names and addresses received at our office to be divided into ten "ever-circles," to begin January 1, 1887, will be a grand starting of the "Gaskell Ever-circulator Association." Who will send at once? Ask to be enrolled on the list.

—Thanks to Prof. Dr. J. W. Zeilberg, of the Royal Stein Institution, Dresden, Germany, for his photograph and budget of acceptable publications. We shall refer to these soon. We hope to let our readers soon see the face of our friend.

—Our friend, Alfred Day, Esq., of the Spencerian Business College, Cleveland, Ohio, thinks Photography cannot be taught by mail, giving a fair return for the money paid. We know he is sadly mistaken. Scores of our pupils say to the contrary.

—Measure the space we give to one of our shorthand illustrations, then write with black-ink in your best style the first part of the last chapter of the book of "Revelations," and we promise to publish in an early number of our paper the best specimen sent to the editor of this department.

—We will give one year's subscription to the *Gazette* and also to the *Student-Journal* to the person sending to us in the month of December the best specimen of Graham's Photography giving shorthand news—the space written to be not over fifteen lines of ordinary note paper. Use black ink, and write in briefest reporting style.

The Shorthand Society, London, England.

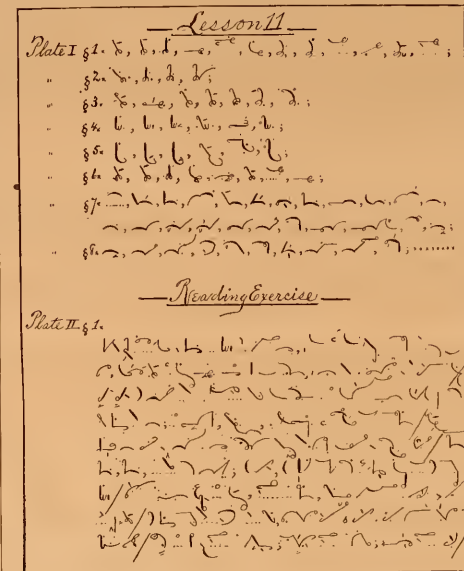
The Shorthand Society, London, Eng., under whose auspices the proposed Ter-Centennial and Jubilee Meetings will be held in London next fall, held its regular meeting November 3, at 55 Chancery Lane, London the President, Dr. Westby Gibson, in the chair. The following new members were elected: Fellows, J. A. Sutcliffe, F. S. Gedge, and E. Gage Associates, M. J. Kate (New York), J. Delahunty, Mrs. Westby Gibson, and Mrs. Pocknell. Several donations to the library were announced. The President delivered his inaugural address, entitled "Education by means of Shorthand in the old Non-Conformist Academies." The academy chiefly described was that set up by the celebrated Dr. Philip Doddridge, wherein all the students were compelled to acquire a modification of Cartwright's system (commonly known as Rich) for the purpose of taking notes of lectures delivered by Dr. Doddridge on various subjects. At the close a cordial vote of thanks was given to the president for his paper, proposed by Mr. T. A. Reed and seconded by Mr. Pocknell. A hope was expressed by Mr. A. J. Cook that information might be obtained as to whether shorthand is anywhere used in colleges at the present time in a like manner to that adopted in Doddridge's Academy.

German Steuography, Again.

In the August number of our department we gave an editorial on German Steuography, making the point that the *Phonographic World* a half of comment in the *Phonographic World* by Adolph Frank, Prast, and Dr. Rudolph Tombo, Secy. of the German-American Steuographic Society "Gabelsberger."

The first point we made (of the comparatively slow utterance of German speakers) is denied by these authorities. We founded our statement on the observations of many visitors to the Reichtrah in Germany, and elsewhere, and on our own personal acquaintance with educated Germans.

Our second point of steuography for educational and eusthetic purposes, is gracefully acknowledged to be well taken. One of our critics, who writes in our criticism, says, "one of *ridicule*. We meant it for the most earnest congratulation of the many devices which stenographers in the fatherland take to increase interest in their beloved art. We do not have any spirit of ridicule for the enthusiasm which German confers put into their work. Not at all." Will our critics please re-read this paragraph in the original article and tell us wherein "ridicule" is seen through their spectacles?



beautiful co-relation, or correlation according to sound principles. What advanced instruction do you give me now? Two beautiful principles: First, a final hook which we will call the "Eshon" hook. Study it. It is a small hook, and is used either (1) after an *c*-circle, or (2) after an *v*-hook. Look at the two words, Polton and Position. Polton can be written by a *P* stroke, a large terminal, right-hand hook, and an *o* vowel. But in the word Position there comes in an *s* sound between the *P* stroke and the syllabic *n*. We write the stroke for *P*, make the *c*-circle, and then make a small final hook on the opposite side of the stroke. Read the words (see Plate I, §1) Position, Position, Decision, Accession, Acquisition, Physician, Cession, Incision, Recession, Association, Causation. Note also that this final hook may be written after the *c*-circle which follows an *n*-hook (see Plate I, §2): Compensation, Condensation, Transition, Transitional.

Note also that the Eshon hook may be written after any initial circles or hooks (see Plate I, §3): Supposition, Succession, Precision, Persuasion, Authorization, Conversation.

Note also that the Eshon hook may be written as a small final hook after the *f* or *h* hook (see Plate I, §4): Division, Devotion,

5. Will you give me words on which to try my hand? Yes. Opposition, Apposition, Abjection, Causation, Cassation; Profession, Abbreviation, Professional, Hump, Pompey, Pump, Romp, Swamp, Amply, Impostor, Impale, Impel, Imposed, Impost, Crimp, Simple, Imperative, Impervious, Shampoo, Impeach, Imply, Mumps; Humberg, Embargo, Ambition, Ambiguity, Embalm, Embank, Emboss, Ambition, Steamboat.

Any desiring to write out this exercise can receive corrections by sending Prof. Bridge twenty cents with the same.

Only Bites.

—One thing at a time, and that done well, gives reward.

—What shorthand rattles have you to sell? Send us word.

—We desire letters from Phonographers of forty years' standing.

—Ask us for "clubbing" rates with other shorthand magazines.

—We would like a well written specimen of every system of shorthand used in this country. Send us your best work.

—Of our circle, twenty-five years ago were the best means of forming shorthand acquaintances, and practicing in the beloved art.

Our Revelation.

When we were fibbing, we do sometimes "take it all back." Bro. Packard (S. S.), who gave us one of the best phonographic magazines (*Packard's Reporter*) we ever saw, says we didn't tell the exact truth in our November number when we said it "gave up the ghost and died." He says it didn't; it simply stopped, as it was intended to stop, when it came to its predestined end. He says it was distinctly stated in every number that it "was to run twelve months," and he says: "It did not 'give up the ghost and die,' any more than a book of 100 pages gives up the ghost when the last type is set, and it appears between covers."

We take it all back. It didn't die, because it didn't *live*. It now exists as a book—a most readable mélange of matter script and letter press "wise and otherwise." W. D. BRIDGE.

This Month's Illustration.

Our shorthand students will be happy to see in juxtaposition the three-column engraving of the first ten verses of the second chapter of the Acts of the Apostles. The first column is an exact copy of Isaac Pitman's latest edition of the New Testament, just from the press; the second is a common version in A. J. Graham's Standard Phonography; the third is the "revised" version in Graham's Phonography. The utmost pains were taken to make the characters of the same general size, and equally spaced, and the result shows the Graham Phonography in this specimen to be about one-seventh more brief than the Isaac Pitman shorthand.

A Happy Interview.

With our "better half," we went on our recently interviewing the veteran American author of "Standard Phonography," Andrew J. Graham, Esq., of Orange, N. J. We found him enjoying greatly improved health; steadily him on the engraving of a new edition of his *Second Phonographic Reader*; specially satisfied at the constant increase of the demand for his instruction books; welcoming with joy the advent of Prof. F. G. Morris' new "Graham" magazine *The Mentor*, and equally pleased with the work which we are doing for pure shorthand in the columns of the *PENMAN'S GAZETTE*. Long may he live to enjoy the congratulations of his thousands of friends and fellow-standard phonographers.

The Gazette's Shorthand Lessons.

There must be many scores, if not hundreds of persons in our country studying shorthand carefully from the shorthand lessons given monthly in the *GAZETTE*, if the number of letters received from correspondents is an indication. The editor has had nearly a dozen letters within a week, and all speak in highest terms of their simplicity and helpfulness. Back numbers can be had of the publishers.

Brief Index of Shorthand Department.

I.—PHOTO ENGRAVINGS.

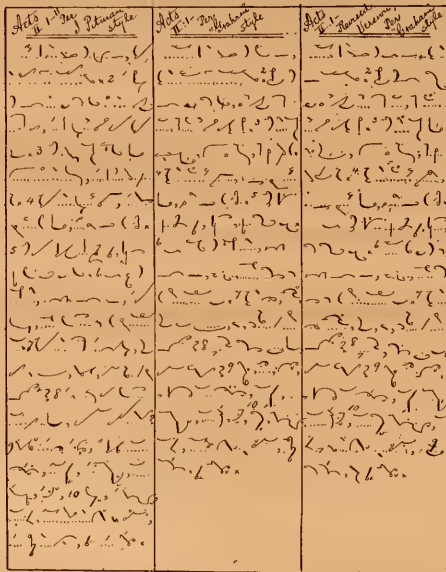
PORTRAITS—
A. J. Graham..... June.
Isaac Pitman..... January.
Thomas Townsend..... November.
Elias Longley..... January.
J. E. Munson..... January.
M. M. Bartholomew..... January.
Dennis Murphy..... January.
Prof. J. Geo. Cross..... January.
Prof. J. N. Kimball..... April.
Hon. Chas. A. Sumner..... April.
Prof. S. S. Packard..... July.

FAC SIMILES—
First Edition of Phonography..... Dec., 1885.
Lamesley's Tagigraphy..... February.
Eames' Light-line Phonography..... May.
Prof. T. J. Ellinwood..... June.
A. J. Graham (two)..... July.
I. Pitman Phonography..... July.
Thos. Townsend Stenography..... November.

LESSONS IN SHORTHAND—
Feb., March, April, May, June, July, Aug., Sept., Oct., Nov., Dec.

SHORTHAND PHRASING (Illustrated).

Jan., Feb., March, April, May.
SHORTHAND NUMBERS (Prof. Bridge's)—
Pp. 1, 2, 3, Jan.; p. 4, Feb.; pp. 5, 6, March.
SHORTHAND MACHINES—
The Anderson..... February.
New English One..... May.
TYPE WRITING MACHINES—
W. H. Sluom's..... March.
The Hammond..... May.
THE EDITOR'S OWN SHORTHAND
"NOTES"—
Phonography in England..... January.
Sound Indices..... April.
Not Worth Eating..... June.
Chauteauqua..... June.
Characteristics of the Age..... July.
Fees of Great Surgeons..... July.
Psalms I. and II..... July.
You May Read..... August.
Psalms II..... August.
Some Small Things..... September.
Heb. XI., Parallel Versions..... October.
Central Park..... November.
Acts II., 1, X., Triplet Cols..... December.



H.—NOTICES OF SHORTHAND BOOKS, ETC.

The Phrase, by Prof. F. G. Morris, Dec., 1885.
Shorthand Lessons, A. J. Barnes, February.
Textbook of Light-line Shorthand, R. L. Eames..... February.
Isaac Pitman's Instruction Books..... April.
Leaves from the Note Books of T. A. Reed..... April.
A New System of Phonography, Verity..... April.
Stenotyping..... May.
Packard's Shorthand Reporter..... May.
Stenographic Almanac and Note Book..... May.
History of the Literature of Shorthand, Rockwell..... May.
A. J. Graham's Complete Works..... June.
Shorthand Numbers, W. D. Bridge, July.
The Shorthand Bible, J. Herbert Ford..... August.
I. Pitman's Recent Publications..... August.
One Hundred Valuable Suggestions, Moran..... August.
Shorthand History, J. Westley Gilson..... August.
Shorthand History, A. J. Graham..... August.
Technical Reporting, Thos. Allen Reed..... November.

The Shorthand New Testament, I. Pitman..... November.

H.—SPECIAL ARTICLES.

The Birth of Phonography..... Dec., 1885.
Noted Shorthand Writers..... January.
Shorthand Magazines in the U. S., Past and Present..... January.
Our Shorthand Lessons..... February.
Rev. E. E. Hale as a Stenographer, March.
Hon. Chas. A. Sumner of California..... April.
Song Books for Phonographers' Meetings..... May.
Thomas Townsend..... May & Nov.
Isaac J. Graham, the Author of the New System..... June.
Stephen Pearl Andrews..... June.
Deep-Sea Dredging..... July.
The Hammond Type Writer..... May.
Legible Shorthand, E. Pocknell..... August.
Phonographic Nomenclature..... September.
The American Phonographer..... September.
Phonographic Union..... September.
Learning Shorthand..... October.
Esprit Du Corps..... October.
Prof. F. G. Morris, Editor of the *Mentor*..... November.

to master both. Her church friends, seeing her purpose, her diligence and her faithfulness bought and presented her a type-writer—and she is happy.

—Beginners, or those who have taken one course in shorthand would do well to select some standard work of say three hundred pages. Then select or even may be utilized to spend the long evenings, one or more hours, in reading this book, beginning at such a slow pace that the phonographer may write in a specially selected note-book, with first rate pen and ink, every word uttered in a neat and correct shorthand. The speed will naturally increase as the student develops. In discussing the most salient items read. Accuracy of form and facile movement should be industriously cultivated. These results will follow: 1. Two friends helpfully associated. 2. A valuable volume read and discussed. 3. The reader's elocutionary capabilities cultivated. 4. The writer's knowledge, taste, skill and good development of the use of beautiful shorthand in best binding, filling its place in the phonographic alcove—the product of one's own toil. These are certainly five worthy fruits of a winter's evening.

—At least a dozen editions of the New Testament have been published in shorthand in England. Isaac Pitman and other phonographers, but to our knowledge no one has pressed the work in the United States. The humorist would say, "Where this whyness?"

—Mr. Isaac Pitman is not at all ashamed to do "missionary" work for his beloved art, and whilst visiting Scotland on a recent tour, had an informal meeting with a number of the shorthand writers in Inverness, and suggested the formation of a local society for advancing the cause phonographic, leaving with the company a bundle of his instruction books to be presented to lads desiring to learn the system but too poor to purchase them. About ten days after his visit fifty young men met in the court house and organized the "Inverness Phonographic Society," to meet weekly and to further the interests of the art. Good work appropriately done.

—John Westby Gibson, LL. D., president of the short hand society of London, England, has been preparing with true archaeological instincts a valuable series of papers on "Dr. Doddridge's Nonconformist Academy and Education by Shorthand," in which he brings out many most interesting facts concerning the celebrated Dr. Doddridge and his adaptation of Rich's Stenography, as employed by him in his academy, where out of just two hundred pupils there were one hundred and twenty ministers, many of whom became very celebrated in their time. Dr. Gibson will make a large exhibit of this divine's shorthand library at the ten-centenary celebration in London next fall.

(Translation.)

A Mother's Love.

There is SOMETHING in sickness that BREAKS down the pride of mankind. It softens the heart and brings it forth to the feelings of infancy. *Who but has languished even in advanced life in the love of a mother?* I find that has pined on a weary bed in the neglect and loneliness of a foreign land, but has thought on the mother that looked on his childhood, that smoothed his pillow and administered to his helplessness? *Oh! there is an enduring tenderness in the love of a mother to a son that transcends all other affections on the heart.* It is neither to be ebbed by selfishness nor damped by danger, nor weakened by weakness, nor stifled by ingratitude. She will sacrifice every comfort to his convenience; she surrenders every pleasure to his enjoyment; she will glory in his fame and exult in his prosperity, and should others ever overtake him, he will be dearest to her from misfortune; and if disgrace steals upon his name, she will still love and cherish him; and if all the world should cast him off, she will be all THE WORLD to him.

"The leading souls of the world administered only are given."

—We do not very often mind the *Esopart* napping, but it is a little odd that an editorial written for this paper by our editor should be credited to the *Phonographic World*, which appeared in the September number of the *PENMAN'S GAZETTE* for the first time.

Gabelsberger's Centenary.

Franz Xavier Gabelsberger, the originator of the leasing German shorthand, was born in Munich, Feb. 9, 1799. He was the last of a family of the Germans, whom they all delight to honor.

Centennials of shorthand are now to be common, and one of the first will be that of this esteemed and worthily honored pioneer of stenography. In 1884 the project was started to erect to his memory a statue of stone, and under the leadership of royal and other patrons of the art a popular subscription was begun, which has already secured nearly \$7,000 for the purpose. All artists were invited to compete for the design of the statue, and out of seventeen designs proffered that given by Herr Syron Elber was awarded the palm by the Royal Academy of Arts at Munich. Worthy honors to a worthy ground in Germany of a worthy art.

—Very often we find evidence that "God helps them who help themselves." The first person who joined the Chauteauqua University School of Phonography (conducted by correspondence) was a lady who had an invalid husband and a young son dependent on her. Going at the study of shorthand, *con amore*, she acquired a typewriter and began diligently

A Bachelor's Dream.

DEAR EDITOR:—I am a penman. I am also a bachelor. I am, furthermore, a cynic, and am very prone to be skeptical in regard to matters consoling. It is not a sad recital of the frailties of animated female nature that I am about to give you. It is an account of a dream that recently disturbed the settled melancholy, and broke for a spell the painful, cold monotony of my bachelor life.

The day's toil was ended. I had survived the lecture-hall, the professor for another weary period of duration, and had done havoc to the boarding-house supper. I was seated in my private apartments, feeling about as sour and disagreeable as any penman in the profession—as my furrowed brow reflected lack to me in the morning, would seem to indicate. Upon the table before me lay a pile of unnumbered letters, some from home, some from scattered friends, some from brother penmen, and some from rustic amateurs in rural districts, who had become deluded with the impression that I was a good writer, and who made very modest requests for specimens of my handwork for their Christmas cards, and for the busy of their business engagements omitted including even a stamp for reply. Ah! what terrific volleys of unexpressed oral expression shook my delicate frame as I rested my weary eyes on my requests for specimens!

"Please send me samples of your plain and or namental writing, card-work and all-suching." I read the words over tenderly, pathetically, and found it difficult to restrain the briny tears! Oh, what a spell is woven around that young countryman! He thinks that I have ought to do but send free samples of my work to all country boys who may possess the deadly scrap-book. I feel astraigh! Shall I write him a blithely ironical epistle, begging him to stop consuming time and stationery that was purchased by me for a specified sum of "fifty hure," skill which cost me years of toil, and time that should be given to sleep or recreation, in ministering to his diseased craving for free specimens?

No, no, the will not do. I would be thought a stingy, selfish, crank individual if I should write thus. So, calling to my aid all of the good nature I still retain, I write him a letter, assuring him of the unalloyed happiness it affords me to comply with his request, and with a resigned air, mail him the coveted specimens. But the letter of condolence, I feel that my stock of two centens is running short, and when I come to realize that this free specimen business is the cause of the shortage, a sort of chirographic dynamite glitter may be seen in my orbs of perception! My usually placid mind meditates upon sundry unpleasant things, but memory informs me that I was once a "harefoot boy," with cheek of petrified gale, so I endure the tortures of retributive justice.

For a change I pick up my old photograph album—looking like one in a dream, through the familiar art gallery—dwelling amid the pictured shadows of long ago. Such reflections have a tendency to sadden, and a feeling of indefinable longing came over me, which I would fain have banished—but I could not. A small portrait had revived recollections which I had long tried to bury.

But at length, wearied beyond endurance, I sank into troubled slumber. The wand of the dream goddess touched me, and I followed her in her flight to the land of whispering shadows, of past and future revelations. I was at home again. The bitter draught of life, the tonic of experience, was as yet untasted. I was gradually drifting into the current of amiable again in search of the bounding squirrel, or made the woods resound with the echoes of my well-pled axe. The sun poured through the thick clusters of trees in streams of liquid gold. The air was fragrant with the salutations of myriads of wild flowers, and the sweet-voiced vireos in the great orchards of nature, the fitting birds, were overflowing with twittering melody. Stooping, as of old had been my wont, to cool my lips at a dash.

ing cascade, I again heard the sweet music of the babbling brook, dancing in sparkling merriment through the shaded forest, laughing at the sunbeams and splashing in playful mood on great projecting rocks. How I envied that brook! How earnestly I longed for the time to come when I could glide away from the quiet seclusion of my mountain home, and mingle with the great outside world! Ah! I little thought that as the crystalline waves and transparent pulp of the brooklets was no longer perceptible when it had reached the great surging seas, so the earlier aspirations, plans and hopes of my life would vanish when I had been thrown in the dark whirlpool of active life in the circles of competition.

I planned, longed for a chance to show my abilities to the world, and built air castles as I had done in the years long past. With eager

Change.

Where, oh! where is the *Pen and Ink Journal* for November?

As usual, the *Western Penman* for November is sparkling with life.

The *Penman's Art Journal* for November is fraught with delicacies for the mind as well as the hand and eye.

The *School Supplement*, Detroit, still maintains its enviable reputation as a superior school and literary magazine.

Literary Life for November eclipses all former numbers in point of mechanical beauty and rich and noble thought.

The *Rochester Commercial Review* is one of the nearest college journals published. It always finds a welcome corner in our files.

Mr. Vaughan Speaks.

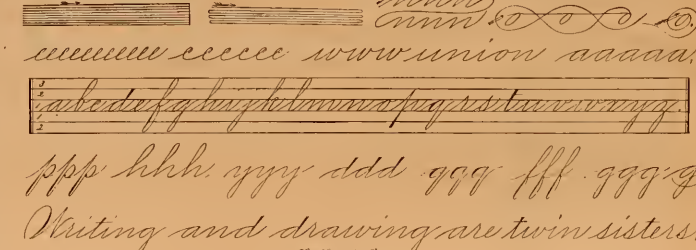
You have made an entire success of the *Gazette*, and no one takes greater pleasure in that fact than myself. I shall never cease to be attached to the *Gazette*, and wish it well. I look forward to the change in the form of your paper with great interest. There is no reason why it shouldn't be a big success, and I believe it will.

FRANK E. VAUGHAN.

Former Editor of the *Gazette*.

Silent Forces.

I have seen the wild stone avalanches of the Alps, which smoke and thunder down the declivities with a vehemence almost sufficient to stun the observer. I have also seen snow-



CH Cramble, Sec.

eyes I was endeavoring to scan the distant possibilities of my future life. I looked before the curtain that veils the future, and saw myself in life's full vigor, honored, esteemed by all, wealthy, famous and happy. I had conquered life; its difficulties I had safely contended with, and was past all danger of defeat.

I was passing up a stately avenue in a great city—the profusion of lavish magnificence scarcely attaining a single glance. No,—the brilliant beauty of art and nature combined could not, at this moment, detain my hurrying feet. It was an eve in September. My day of labor was finished, and I had returned cottage yonder was my home. I stopped a moment in front of the beautiful structure to gaze at the homelike beauty of the place. How lovingly the light shone through those fleecy

The *Omaha Commercial Argus* is a welcome visitor to the *Gazette's* sanctum.

Heart and Hall is a well printed journal of choice literature and information, published in Grand Rapids, Mich.

"Proceedings of the Eighteenth Annual Convention of the Business Educators' Association for 1886," is on our desk, through the kindness of Prof. S. S. Packard.

The Critic, New York, keeps its readers thoroughly informed on literary matters. It gives independent and impartial reviews of all important books published in America; occasional comments on matters relating to the fine arts, music and the drama; literary news and notes; original poetry, etc.

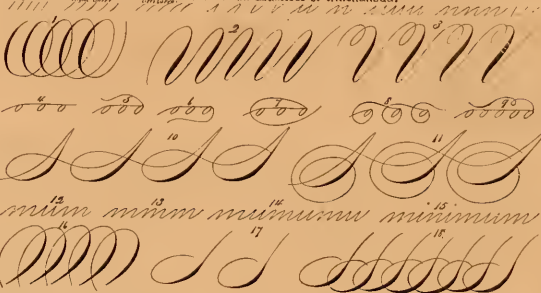
flakes descending so softly as not to hurt the fragile spangles of which they were composed; yet to produce from aqueous vapor a quantity of that tender material which a child could carry, demands an exertion of energy competent to gather up the shattered blocks of the largest stone avalanche I have ever seen, and pluck them to twice the height from which they fell.—*Tyndall*.

—Brother Cross starts the ball a rolling with "Lessons in Eclectic Shorthand" in the September 15th issue of his magazine. May A. Rosenberger show what "stuff" eclectic is made of.

—Eclectic Shorthand is a progressive shorthand, so its author claims, and in his magazine he exhorts his followers to teach only the

Shorthand by F. H. Cross

LESSON 1. MOVEMENT EXERCISES BY F. H. CROSS.



clouds of lace curtains! And at the window,—look! some one—yes, more than one, are watching for me to come! A child's loving stress, and a wife's looks and words of love await me.

With a start I awoke! The bright vision was only the reproduction of a dream of my youth. And, with a pang of remorse, I remembered that the face I had seen at the window in my dream, was no other than the one I had before me in the old album—the small portrait.

Ah! "it might have been!" But I take up the thread of my life again, leaving behind me the plans and expectations of bygone years, only hoping that somehow, in the great future, the broken chain of earthly happiness will be linked again by the Author of love and the Designer of life.

The *International Exponent of the Chirographic Art* is a neat journal in the interest of the pen art, published at Altoona, Pa.

Young Man's Best Companion, Des Moines, is a well-edited journal in the interest of practical education.

The *Cornellian*, published by the literary society of Cornell College, Iowa, is one of the most intelligent college journals to be found on our files.

Education, edited by Wm. A. Mowry, Boston, is decidedly the finest and most extensive educational magazine we have on our exchange table.

—Mr. F. Dehaan, Amsterdam, Holland, has recently adapted photography to the Dutch language.

system as he teaches it, i. e., the alphabet which he now gives in his most recent work. That is right, but some of us found fault with Isaac Pitman for urging his followers to do the same, and would not sell a book with his old alphabets. Prof. Cross says: "It is very desirable that there should be harmony among all teachers of the art, and that any slight personal preferences should give way before the harmony and perpetuity of a uniform system."

W. D. BRIGGS.

Am glad to see the improvement in the *Gazette* since you have put your hand to the helm, and don't doubt but there are many good things coming from you in the future. You have my best wishes for success and happiness.

W. H. SAGLER.

Baltimore, Md.

